Kine WEEKLY

POST - WAR TRADE : GOVERNMENT HELP

See page 3.

They Dood It Before and They'll Dood It Again!

The Clown King of "DuBarry Was a Lady" and the Dance Queen of the "Broadway Melody" hits join forces to give your musical money records the most joyous jolt of the season! They're

Red
SKELTON
Eleanor
POWELL
IN M-G-M'S
"I DOOD IT!"
WITH
Richard AINLEY · Patricia DANE · Sam LEVENE
JIMMY DORSEY and his BAND
and those gorgeous brown bombshells
LENA HORNE
HAZEL SCOTT

TRADE SHOWS NOW SET THROUGHOUT THE COUNTRY

MARGARET LOCKWOOD
AND MICHAEL WILDING

ROLAND CULVER

CELIA JOHNSON

PAUL SOSKIN

who gave you the stupendous Box Office success

"QUIET WEDDING"

will shortly present you with another winner

"DEAR OCTOPUS"

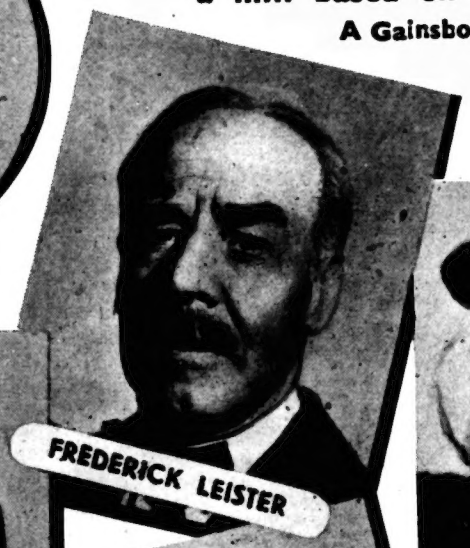
a film based on the famous play of family life

A Gainsborough Picture. Directed by
Harold French
Maurice Ostrer
In charge of
Production

ATHENE SEYLER

BASIL RADFORD

HELEN HAYE



FREDERICK LEISTER

NORA SWINBURNE

ANTOINETTE CELLIER

KATHLEEN HARRISO

MADGE COMPTON

JEAN CADELL

ALISTAIR STEWART

DEREK LANSIAU

ANN STEPHENS

Kinematograph WEEKLY

No. 1,896. Thursday, August 19, 1943. Vol. 318

The Little that is so much!
WALT DISNEY PRODUCTIONS

FILMS FOR POST-WAR MARKETS

Government Action

ESTIMATE OF PRODUCER REQUIREMENTS INVITED

RECENT action by the Board of Trade removes all uncertainty as regards the Government's desire to establish a vigorous and flourishing British film Industry as soon as practicable at the close of hostilities.

The British Film Producers' Association has been officially asked to consider the special requirements of the export market and to say to what extent its possible expansion calls for a revision in existing market arrangements.

Attention is now called to the main obstacles in the way of the restriction of pre-war studio activity and suggestions are invited as to how best full operation may be expedited; including the release both of requisitioned studio space and of studio workers.

Four important aspects of post-war film production were deliberated upon on Tuesday afternoon by the British Film Producers' Association on the suggestion of the President of the Board of Trade. These dealt with possible hindrances to full pre-war activity; the condition of studio equipment; what new types of film might be required, and increase in export of British films.

H. T. N. Gaitskell and Simon Rowson, of the Board of Trade, were present.

Points for consideration by British producers were set out in an official letter as follows:—

(1) The main obstacles which, immediately after an armistice, are likely to impede the restoration of full pre-war activity in the feature film studios, and the question how these obstacles may best be overcome.

Continued on page 15

ODEON'S NEW DIRECTOR

Lt.-Col. B. E. S. Mountain

It is announced that Lt.-Col. Julian E. S. Mountain has been appointed a director of the Board of Odeon Theatres, Ltd., in place of the late S. A. Bennett.

Lt.-Col. Mountain is a director of other companies. Among them are United Dominions Trust, United Drapery Stores, British Crown Assurance Corporation, Clarendon Property Company, and several other insurance and trust concerns.

He is general manager and a director and member of West End, English and Scottish, Sceptre and Star boards of the Eagle Star Insurance Company.

ADVISORY COUNCIL FOR PRODUCTION

A recommendation that a body should be set up to be called the Film Production Advisory Council has been made by the B.F.P.A. sub-committee which met representatives of the Film Production Conference; this has lain dormant since the tentative launching last year.

It was also recommended that the functions of the Council should be purely advisory and not encroach upon the grounds of the Trade Union and Trade Associations.

The composition of the Council, it is suggested, should be four representatives of the B.F.P.A., two each of film laboratories and shorts producers, one each from A.C.T., Equity, N.A.T.K.E., Screenwriters' Association, Film Artists' Association, Musicians' Union and E.T.U., with an independent chairman. The Council to have power to co-opt.

NEW B.F.P.A. SECRETARY

H. G. Dodd

AT Tuesday's meeting of the British Film Producers' Association the appointment as secretary of the association was announced of H. G. Dodd, F.C.I.S. He will take up his duties in the near future.

Mr. Dodd, who is a member of Gray's Inn as well as a Fellow of the Chartered Institute of Secretaries, is at present Clerk of the Feltham Urban District Council and Civil Defence Co-ordinating Officer, holding also other war time posts on Food and Fuel Control.

He is also a member of the Executive Council of the Outer London Standing Joint Committee and of the Advisory Committee of the National Savings Movement.

Gell to Handle P.R.C. Product

The appointment of W. J. Gell, C.B.E., now visiting New York to handle the British and European distribution of Producers' Releasing Company's product is announced by the KINE. U.S. correspondent.

Mr. Gell states that even though major companies have a big quantity of product ready for reopening in foreign countries, independent producers may anticipate a considerable amount of business in post-war Europe.

A.B.C. ACQUIRES MAYFAIR HALLS

44 Kinemas Involved

An important addition to the strength of Associated British Cinemas was the subject of a joint announcement on Tuesday by the directors of A.B.C. and W. G. Elcock of the Mayfair circuit.

Following negotiations with A.B.P.C. Mr. Elcock has disposed of some 45 kinemas, representing approximately 90 per cent. of the Mayfair circuit built up by Mr. Elcock and his associates.

Propaganda Features as Quota

B. OF T. PROPOSAL

A NEW Defence of the Realm Regulation is proposed by which long propaganda films consisting "wholly or mainly" of news photographs may be permitted to rank as exhibitors' quota. Hitherto, this privilege has only been accorded to short films of this description.

The Board of Trade is also considering a similar proposal in respect of long propaganda films, British made, but containing a proportion of foreign footage which hitherto have been classed as educational and therefore neutral as quota.

It is appreciated that such a regulation might, to a very slight extent, diminish the market for ordinary British films, but as the number concerned would not exceed two or three in a year it was thought the risks should be taken in the interests of widespread film propaganda.

When these proposals were placed before the British Film Producers' Association on Tuesday for their views, S. W. Smith asked whether such films should be admitted to renters' quota: producers would want to know.

F. W. Baker said that the letter dealt with exhibitors' quota: the question of renters' quota did not arise from the letter. Producers should have no objection to the course suggested.

The decision that approval be given to the course suggested in the letter, that the films rank as exhibitors' quota, he agreed.

Latest Action Pictures on BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY
EDITORIAL & GENERAL OFFICES
93, Long Acre, London, W.C.2
Telephone: Temple Bar 2468 (20 lines)
Telegrams: Kine, Southernwood, Rand, London
Editor: S. G Rayment
Associate Editor: A. L. Carter
Advertising Manager: A. H.Langford
Manchester Office: 2 and 4, Oxford Road
SUBSCRIPTION RATES: Great Britain and Canada, 30s. per annum, post free. U.S.A.—$12 per annum, post free. Other countries, 50s. per annum, post free.
Important.—The editorial contents of this paper, unless otherwise denoted, are copyright, and must not be reproduced without permission.

A PLANNED FUTURE

A CERTAIN confidence in the ability of the Trade to tackle post-war export problems will be encouraged by the general trend of the British Film Producers' Association meeting this week. Nobody will claim that a world-beating scheme has been put into active preparation, but there is a suggestion of calm determination which promises vigorous endeavour even if at the same time it shows we mean to take stock of our resources and examine the landing beaches before we launch our effort.

Vigorous prosecution of our plans, vital as it is, must come after systematic preparation, and no thoughtful strategist grudges the time given to preliminaries. If, therefore, we are at the moment more concerned with the spirit in which the deliberations are undertaken than with the almost casual references to their ultimate object, it is because it is more satisfying to know that the foundations are sound.

At the moment there are so many practical conditions strangling our production industry that the most earnest of plotters has to work in the dark, and it seems probable that some time will be spent in clearing the fog away. We all want to see tangible evidence of progress, but it is not easy to foresee speedy decisions. It is necessary to recognise this so that impatience and keenness may not be confused.

One great point has been registered; that behind the effort of the Trade to prepare for an overseas push there is the very active support of the Government. This factor will, no doubt, be capitalised by whatever select body the Producers' Association may charge with the duty of anticipating post-war circumstances, and although ours is a self-reliant Trade, conditions to-day and in the near future demand that it utilises to the full every asset it can call in.

Long Shots

THE fact that H. T. N. Gaitskell, very well known now to all sections of the Trade, was present at Tuesday's meeting of the British Film Producers' Association bears witness to the keenness of the Board of Trade to assist British film production to go forward with strength during post-war years. The production side of the Industry has received somewhat cavalier treatment from the Board at times in the past, but the new move is a welcome sign of grace.

I AM sure that everyone who has met him will agree that Mr. Gaitskell has been most helpful in conferences which have taken place in the past, a distinct change from the icily regular official attitude of some Civil Servants of an earlier decade. Mr. Gaitskell has the gift of putting people at ease, while pursuing unswervingly the policy of his Board. Simon Rowson, who supplies the Board with valuable views on problems, is also a great asset.

IN the letter from the Board of Trade to the British Film Producers' Association inviting consideration of the proposal to enable features comprised of newsreel matter to count for exhibitors' quota, it is revealed that one picture of the type concerned, "Desert Victory," had already been accepted for registration.

IT is explained that the mistake was due to a misapprehension of the renter (G.F.D.) and the irregularity was discovered too late to cancel the registration. The specious explanation which throws the onus of the error on the renter, whose good faith, however, is not questioned, says "he was doubtless under a misapprehension regarding the meaning of the expression 'means' and declared incorrectly that the film did not consist mainly of photographs of the kind in question."

WHAT is surprising is the revelation of the lack of a closer check-up on these registrations by the staff of the Film Division of the Board of Trade, who might be expected to be aware equally with the KINE.'s office boy, of the source of the material comprising this very remarkable film.

H. G. DODD, the new secretary of the British Film Producers' Association, whom I met a couple of months ago, is a tall well-built figure, under middle-age giving one the impression of possessing much latent energy, and capable of handling difficult problems with tact in approach and firmness where principle is at stake.

THAT he has had no close contacts with the Industry matters less than that he should have the gift of quick assimilation of detail and a ready mind to handle any difficult problems which might arise. After all, there was a time when W. R. Fuller and Frank Hill knew less about the film Industry than they do to-day.

EVERYBODY concerned with the appointment was anxious that no statement be made until all details were finally settled. Thus, although I was conversant with the progress of negotiations preceding the appointment of Mr. Dodd, it was impolitic to make public before this his acceptance of the post.

IN welcoming Mr. Dodd, one must pay a tribute to Mrs. Enid Cornell, who, although handicapped by a wearing and weakening malady, has given of her best to the B.F.P.A. during the past two years. I have found her at all times most helpful, and studying and working assiduously for the association to the utmost of her capacity. Hopes for a return to earlier health and strength are expressed by everyone connected with British film production.

I SAW quite a lot of the late Frankie Stanmore during the past two years, since he had made Gravesend his home. He seemed not to have changed very much since that first Cinematograph Benevolent Fund Garden Party in Regent's Park twenty years ago, when he wandered round selling air balloons with a genial smile suffusing his jolly countenance.

HE came to Gravesend in March 1939, and ventured upon a repertory enterprise which ran for sixteen months with considerable success until altered circumstances compelled its closure. Later he became a fire-watcher at the local newspaper office and then launched a variety season in the locality which had to be abandoned when he fell ill. His death took place in a local hospital after nine weeks' illness.

MOST pioneers have some amusing experiences to relate of their early difficulties, and the late Arthur S. Newman, F.R.P.S., was no exception. When he had gone to some pains to produce a smoothly-running projector and offered it for sale, expatiating on its merits, a potential buyer (Hamilton, who ran a panorama show) told him: "The public is satisfied with the 'jumpers.' Why should I pay more for your mechanism?"

BUT the most amazing story I ever heard him tell was when he was operating for Professor Martin Duncan at a Christmas children's show at the Society of Arts. On arrival he found that instead of a proper resistance he was provided with a number of coils of wire which were not insulated, and the Society's man in charge took some pennies from his pocket and stuck them into the coils to reduce the resistance. Need it be added that the pennies shorted and a film fire resulted? There was no panic but the lecturer went to pieces and could only go on with difficulty.

GRACIE FIELDS, who we must remember [illegible] a C.B.E., lost little time before visiting her native Rochdale. She appeared there on Friday to attend a civic reception before commencing the tour she has undertaken in response to the invitation of E.N.S.A. She has flown from the United States, and on Thursday travelled to Preston (Cheshire), where she is starring during her tour of concerts.

FOLLOWING the première of the Two Cities film, "The Flemish Farm," at the Leicester Square Theatre last Thursday evening, Monsieur Delfosse, the Belgian Minister of Justice and of Information, gave a private and informal dinner at Claridge's to members of the Two Cities Films responsible for this production, together with representatives of G.F.D. Monsieur Pierlot, the Belgian Prime Minister, attended, together with other Ministers, representatives of the Diplomatic Corps and members of the Belgian Air Force.

M. DELFOSSE paid high tribute to Arthur Rank; Major Sassoon, chairman of Two Cities Films; F. Del Giudice, managing director; S. F. Ditcham, managing director of G.F.D.; Jeffrey and Mrs. Dell, director of the film; Sydney Box, producer; Clive Brook, Clifford Evans and Miss Jane Baxter, principals in the cast.

BELGIUM'S Minister of Finance and of Economics, M. Cutt, said there was no doubt that "The Flemish Farm" would be received with great acclaim in Belgium when victory was ours. Major A. M. Sassoon briefly replied, assuring those present that his company had been proud to be associated once again with such a gallant nation.

ACQUAINTANCES may (or may not) have difficulty in visualising rotund Percy Raphael with his chest stuck out. Metaphorically, at least, it is inflated with paternal pride at the news that his son, Squadron Leader A. S. Raphael, of the R.A.F., has been awarded the D.F.C. Young Raphael has missed few of the recent raids and has ranged Italy and Germany over the last few months, already being mentioned in despatches. Percy's pride in the exploits of his offspring are therefore pardonable.

THE KINE. Edinburgh correspondent, Duncan Ballantine, this week completes 25 years with the KINE. During that quarter of a century, although there have been great changes in everything connected with the Trade in Edinburgh, there have been only two chairmen of the Edinburgh C.E.A., the late Bailie R. C. Buchanan and A. S. Albin. But there have been as many as six secretaries: Thomas Gordon Simpson Cross, S. W. Dunlop, William Paterson, George Salmon, and Mr. Salmon, son, Graham, the city one, D. M. S. Lamb and Mr. Albin, remain of the 1918 manager, though both Louis Dickson (Bo'ness) and T. Timmins (Loch-gelly) attended the meeting in 19[illegible] at which the Edinburgh branch was formed.

THE STROLLER.

Close-Ups

by

SCREENCOMBER

More Revelations

BELOW is a further instalment of the sensational inside Nazi Germany revelations from "I Was Hitler's Boom Boy."

"Compared with the Hollywood brand, no doubt the parties of the Nazi élite are dull, homely affairs. I well remember the last one I attended. The Fuehrer had," as a special delicacy, imported some priceless carpet from the Palace of Versailles. Now carpet, as a dish, is an acquired taste, and when the guests showed little enjoyment the Fuehrer put it down to patriotic reasons, having noticed that it was served with Sauce Hollandaise.

"'The chef in Dutch vos. For got Der Third Reichaise Cream killing him, to a consternation amp he go,' roared the Fuehrer.

"Otherwise the party was pretty uneventful. Doktor Goebbels was, of course, struck by a well known film star because of a supposed affair between the Doktor and the star's wife.

"'To the dignity of the Party,' toasted the Fuehrer, a toast that was enthusiastically drunk by all except Doktor Ley, who had already been toasting the party with such enthusiasm that when he attempted to rise his head collided with the underside of the table under which the Doktor Ley."

Bloody

THE *Evening Standard* is blaming the poor harvest of corpses on the fact that tomato ketchup, which is used as blood in the studios, is now on points rationing.

Pipes Willie the Wop, "They got me, boss,"

And adds, as blood oozes, "I like their sauce."

Alice in Wardourland

Alice now found herself on a large film set where everyone seemed to be talking. Some were speaking German, others Hungarian, Italian, Chinese and Spanish—in short, everything but English.

"But I thought it was an English production," cried the wide-eyed Alice.

"And so it is," answered the Mad Renter, "a patriotic story of free Austrians."

"But don't they have any Englishmen in English studios," asked Alice.

"Of course they do," said the Renter. "That clapper boy's English and so is that carpenter and the property man over there as well."

"Then if all the Germans, Italians, Austrians, Bulgarians, Hungarians and Japanese are busy making patriotic pictures of the free Finns and Free Roumanians over here, I expect all the British are over in Berlin making pictures of the Free Americans, Russians and Chinese," exclaimed Alice.

"Nonsense," cried the Renter. "They put them in concentration camps. Over here we put them in studios, it gives them a bigger headache."

Importance of Post-War Film Markets

BOARD OF TRADE WILL HELP

THE memorandum of the Board of Trade on post-war film markets and production was presented by H. T. N. Gaitskell, of the Films Division, at Tuesday's meeting of the B.F.P.A.

Invited to amplify any points which demanded particular consideration,

Mr. Gaitskell said that the Board of Trade had addressed similar letters to that which had been sent to the Association to a number of trade associations. In the letter to the Association the field had been limited, but there were other matters, such as research, which might be raised in addition.

Equipment, the Board recognised, must have run down during the war years, and they wanted information on what would be needed to help production to function well.

Not all letters sent out to other associations had dealt with export trade, as such bodies had had contacts with the Board on export matters; but there were special reasons for mentioning it to the B.F.P.A.

Exports Important

There is the close interest which the Government has in exports due to the balance of trade position. There is, too, a feeling that export trade will be assisted by film export.

In the peculiar circumstances of the film Trade where costs were involved in production, the possibility of an export market was important.

British prestige abroad would be assisted by a good export of films.

Demobilisation Problem

Demobilisation, Mr. Gaitskell continued, will be according to age and length of service. In so far as key people are concerned they must be key people who are applied for. The B. of T. is anxious to know what employment will be available for people demobilised, and was anxious that the matter be discussed by employers with trade unions.

You may find it advisable to set up committees to deliberate upon such matters, declared Mr. Gaitskell, and the Board will be ready to assist in such deliberations

Freeing Studios

Questions were asked as to how soon requisitioned studio space would be made available to the owners and whether the Government thought of retaining the existing Government film production units and if an indication could be given of what help the Board could give to obtain film markets abroad.

To these Mr. Gaitskell did not directly reply, beyond saying that if the Industry felt it needed help it should submit its case to the Board of Trade.

Continued in column 3

Committee to be Formed

Following this discussion became informal and desultory, but the suggestion that a committee should be formed to go into the matter received support.

Eventually it was resolved that the association should devote an afternoon to consideration of the matter.

S.O. CHARITY ASSESSMENT

Odeon Sets Out the Trade Case for a Fair Deal

BECKENHAM Corporation has now received replies from the two circuits which decided that the terms dictated as a price of Sunday opening were impossible, and closed the Regal, Beckenham, and the Odeons at Elmers End and West Wickham for the last three Sundays. In his answer to the communication to the Town Clerk, John Davis, joint managing director of Odeon Theatres, has presented the case for S.O. in a statesmanlike manner which serves as a model to be followed in similar circumstances.

As you are aware, the Sunday Entertainments Act, 1932, confers upon licensing authorities entitled to operate the Act very wide powers. Such council, or authority, can give or refuse permission for the provision of kinematograph entertainment in the area on Sundays and can fix conditions.

If a council grants permission it is under legal obligation to stipulate that some amount—not exceeding the estimated profit from the Sunday exhibition—be donated to charity, with a small percentage to H.M. Treasury for the Kinematograph Fund.

Obviously, therefore, the licensing body has wide discretion and is, in effect, in a position of unqualified powers. From its decisions there is no legal appeal.

The policy almost universally adopted by municipal authorities throughout the country is so to fix conditions that charities benefit by a reasonable amount, but the kinematograph theatre proprietors are permitted to retain from the operations a sufficient sum to cover depreciation, and to provide fair remuneration for the labour involved and the use of the valuable assets concerned. In general also, conditions are so framed that all unproductive and unnecessary work is eliminated.

A Public Service

When the Act was introduced by Oliver Stanley in the House of Commons he stated that the view of the Government was that when a local licensing body deemed Sunday opening desirable in an area then the people supplying such service were entitled to be looked upon in the same light as the providers of other forms of Sunday service, such as transport.

Experience shows that when a kinematograph theatre opens on Sundays, business on the preceding Saturday and the following Monday suffers a reduction in volume. This is an important fact from the theatre proprietors' standpoint, and should be constantly borne in mind in any consideration of the problem.

Expenses Unappreciated

Expenses appertaining to Sunday operation are not distinct, but are inter-

Continued on page 25

A. S. Newman

DEATH OF PIONEER INVENTOR

Another of the pioneers in the science of kinematography has passed away in his 83rd year in the person of Arthur S. Newman, F.R.P.S., whose early patents in camera and projector mechanisms advanced film production and screening in early days.

As far back as 1896 Arthur Newman patented a crank-driven claw mechanism, the first of its kind. He followed this in 1897 with a projector apparatus, using pilot-pins for registration, and in 1898 patented the first perforator having pilot-pins.

Other patents dealt with film lifting and clamping to ensure clearance and rigidity.

One of the most widely known of Arthur Newman's productions is the Newman-Sinclair 35-mm. kinecamera, which has been used by cameramen all over the world. Its portability and fine precision work have commended it to kinematographers all over the world.

As a member of the Industry in pre-1903 days, Mr. Newman was a Cinema Veteran, a member of the Council of the Incorporated Association of Kinematograph Manufacturers, and chairman of the Kinematograph Section of the Royal Photographic Society.

Cremation of Mr. Newman's remains took place on Tuesday at Hendon Cemetery.

TECHNICIANS' CREDIT REGISTER

The British Film Producers' Association is to form a register of all technicians who are employed on British films with a record of the pictures upon which they have been employed and the work undertaken on such pictures.

This register will be available to all members requiring the services of technicians, and a copy also will also be kept by the Association of Cine Technicians.

BRITISH KINEMA IN MOSCOW

The M. of I. is opening a theatre in Moscow shortly, at which representative British films will be given a month's run each during the next twelve months, with a view to familiarising Moscow picture-goers with the best products of British studios.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., AUG. 19, AND WED., AUG. 25.

Thursday

White Captive *(G.F.D.)*

Leicester Square Theatre. 10.30 a.m.

Cast: Maria Montez, Jon Hall, Sabu, Thomas Gomez, Sidney Toler, Paul Guilfoyle, Turhan Bey, Don Terry, Constance Purdy, Al Kikume, Frederik Brunn, Anthony Warde. **Director:** Arthur Lubin.

Thrilling story of the South Seas, telling the romantic love story of a princess and an intrepid shark hunter, the misunderstanding by which he loses a fishing concession, together with all the intrigues attending a small island royal court.

A mysterious murder to obtain access to hidden jewels and a realistic earthquake disaster provide the thrills, but a wedding feast completes the romance and brings a fitting climax to a film brimful of excitement and interest.

Bombardier *(RKO-Radio)*

Cambridge Theatre. 10.30 a.m.

Cast: Pat O'Brien, Randolph Scott, Anne Shirley, Eddie Albert, Walter Reed, Robert Ryan, Barton MacLane, Leonard Strong, Richard Martin, Russell Wade, James Newill, John Miljan, and Charles Russell. **Director:** Richard Wallace.

The thrilling tale of how many thousands of young Americans are trained to "drop the eggs" from the Flying Fortresses, "Bombardier" co-stars Pat O'Brien and Randolph Scott in one of the year's most actionful films.

O'Brien is an experienced flyer and firm advocate of the Norden bomb sight. A striking demonstration of the device wins him the support of his chiefs and leads to the establishment of a school where young bombardiers are trained to operate the instrument.

O'Brien is put in charge of the school, and Scott, an old-time friend and rival, is sent there also to fly training 'planes for the students. The complicated but highly intriguing details of a bombardier's life and how he is taught his duties are vividly shown as part of the film.

A large-scale bombing raid over Tokio forms the stirring conclusion of the story, which is also highlighted by a poignant romance between Anne Shirley, O'Brien, Scott and a young cadet at the school.

Friday

Stage to Chino *(RKO-Radio)*

RKO-Radio Private Theatre 10.30 a.m.

Cast: George O'Brien, Virginia Vale, Hobart Cavanaugh, Roy Barcroft, William Haade, Carl Stockdale, Glenn Strange, Harry Cording, Martin Gerralaga and Elthan Laidlaw. **Director:** Edward Killy.

A thrilling battle to hold a valuable mail contract for a stage line in Arizona forms the thematic basis of "Stage to Chino."

O'Brien plays the rôle of a postal inspector who takes a job driving a stage in order to investigate mysterious irregularities in the operation of the line.

He soon discovers that a rival stage owner is trying to seize control of the line in order to take over the contract. How he unmasks the crooks and manages, after a thrilling series of adventures, to save both the line and the mail-carrying franchise for its rightful owner makes for the stirring plot of the offering.

Virgina Vale plays the rôle of the girl who owns the stage line, and her romance with the inspector supplies the love interest of the picture.

Somewhere in Civvies *(Butcher's)*

Cambridge Theatre. 2.30 p.m.

Cast: Frank Randle, George Doonan, Suzette Tarri, Joss Ambler, H. F. Maltby, Nancy O'Neil, Grey, Blake, Gus Aubrey and Frank Randle's Band. **Director:** Maclean Rogers.

Frank Randle, famous radio and music-hall comedian, who has already evoked gales of laughter in his previous screen successes, returns to the kinema in "Somewhere in Civvies."

This picture represents the termination of his career in the Army, from which he is removed in order that his ever-increasing eccentricities may not finally overthrow good order and military discipline.

If not quite barmy, Frank is, to say the least, a little strange. One of his weaknesses is to imagine he is an ace musical conductor. The band which he leads misinterprets musical classics with ineptitude calculated to cause many turnings in the graves of the musically great.

The wicked uncle and iniquitous Sergeant Doonan seize upon the greatest hour of Frank's musical triumph to make him well and truly kick the proverbial bucket. Their plans are foiled by the resourceful Suzette. She saves Frank, only to find that he is not heir to money after all, and therefore beneath consideration as a matrimonial speculation.

Rather than face again the perils of a mere civilian, Frank flies to the sheltering arms of the nearest recruiting sergeant.

Monday

The Four Feathers *(Ealing Distribution)*

Cambridge Theatre. 2.30 p.m.

Cast: Ralph Richardson, C. Aubrey Smith, John Clements, June Duprez. **Director:** Vincent Korda.

It is a spectacular screen version in Technicolor of A. E. W. Mason's famous best seller. The backgrounds to the story are London in the 'eighties and the Sudan, and it deals with the adventures of a young man who is in the Army but defied family tradition by resigning on the eve of departure for Kitchener's campaign.

Three of his friends and his girl friend each send him a white feather, and the story shows how he eventually makes his way out to the Sudan and by his heroism redeems his character and is able to give the four feathers back and at the same time claim a bride and win happiness.

Tuesday

Call of the Canyon *(British Lion)*

Studio One. 11 a.m.

Cast: Gene Autry, Smiley Burnette, Ruth Terry, Thurston Hall, Joe Strauch, Jun., Cliff Nazarro, Dorothea Kent, Edmund MacDonald, Marc Lawrence, John Harmon, John Holland and The Sons of the Pioneers. **Director:** Joseph Santley.

A simple, engaging tale about a cowboy who outsmarts a city slicker, told in a spritely manner, with lilting music and gay dialogue. Autry is presented as spokesman for a group of cattlemen; he leads them in rebellion when the Johnson Packing Company, through its agent Thomas McCoy (Edmund MacDonald), offers less per head of cattle than the price agreed by the Cattlemen's Association. Unknown to Autry and the other ranchers, McCoy is heavily involved in racing debts to a racketeer-bookmaker, and while the Johnson Company itself is willing to pay the correct price for cattle, McCoy plans to underbid his employers and appropriate the difference to cover his gambling debts.

Into the ensuing turmoil comes a pretty girl—played by Ruth Terry. She has sold Johnson, the company's owner, a radio programme for his company to sponsor; and inasmuch as her programme involves Western songs, she has to journey westward to find the necessary talent to make good. Johnson, too, travels westward, and learning how he is being victimised by his agent, he takes an active hand helping Autry to set matters straight with the ranchers.

Mr. Lucky *(RKO-Radio)*

Cambridge Theatre. 2.30 p.m.

Cast: Cary Grant, Laraine Day, Charles Bickford, Gladys Cooper, Alan Carney, Henry Stephenson, Paul Stewart, Kay Johnson, Erford Gage, Walter Kingsford, J. M. Kerrigan, Edward Fielding, Vladamir Sokoloff. **Director:** H. C. Potter.

Cary and his partner, Paul Stewart, receive their medical notices for the army, and gamble for the rejection card of a dead member of the crew. Cary wins, and under his new-found identity meets Laraine Day, a wealthy socialite and war relief worker, and attempts to obtain a gambling concession at the big charity ball she is organising, but finds Miss Day unwilling to co-operate in the scheme.

To win the girl to his side, Cary joins the organisation. Miss Day's grandfather, however, investigates Cary under his alias and finds he is a thrice-convicted crook. He sets the law on him, but the girl forces him to withdraw under threat of marrying Cary.

Stewart, meanwhile, is rejected for service, and at gun point forces Cary to carry out his original plan, so Cary now in love with Miss Day, is forced into desperate action. The manner in which the conclusion is arrived at provides a wealth of grand romance and drama in the film, which is one of the most important on RKO-Radio's annual schedule.

Wednesday

Dear Octopus *(G.F.D.-Gainsborough)*

Leicester Square Theatre. 10.30 a.m.

Cast: Margaret Lockwood, Michael Wilding, Roland Culver, Basil Radford, Celia Johnson, Helen Haye, Frederick Leister, Norah Swinburne, Antoinette Cellier, Athene Seyler, Madge Compton. **Director:** Harold French.

From all parts of the world the children and grandchildren of Dora and Charles Randolph return to celebrate with them their golden wedding anniversary.

To the Randolph's English country home comes Belle, Dora's sister from America; from the Continent there comes Nicholas, playwright son, who comed first at the docks by Edna, widowed daughter-in-law, who is in love with him. Margery and Kenneth, daughter and son-in-law, with their children, Bill and Jane, are already at the house, as well as Scrap, orphaned granddaughter. Two more daughters arrive, Hilda, business woman, and Cynthia, who has been working and living some what mysteriously in Paris.

Finally, there is Penny. She, though no relation, is more a part of the household than almost anyone else. She is companion-friend to the Randolphs, looks after the house, the children, and in all ways acts as guardian angel. Penny is incoherently adored by Felix, Martin, the local farmer; she in turn has always been in love with Nicholas, who begins the process of setting to the family joyous reunion by behaving boorishly, her. Edna causes a first-class family row by making designs on Nicholas, apparent, and tries to snub Penny. Nicholas himself unwittingly assists Felix's unwanted attentions to Penny. How these and other tangles, including the mystery of Cynthia, are sorted out, and how Nicholas finds what really wants is dramatically, humorously and sometimes seriously told.

Eleanor Powell goes Western for her "So Long, Sarah Jane" number in I DOOD IT, M-G-M's comedy

Laraine Day, Gladys Cooper, and Cary Grant in fascinating comedy drama MR. LUCKY (RKO-Radio)

F. W. BAKER *presents*

They'll Paint the Town Red!

a BUTCHER Empire PRODUCTION

FRANK RANDLE

GEORGE DOONAN SUZETTE TARRI

IN

SOMEWHERE IN CIVVIES

Directed by

MACLEAN ROGERS

TRADE SHOWS

LONDON	Cambridge Theatre	Friday, August 20	2.30 p.m.	MANCHESTER	Theatre Royal	Tuesday, August 24	10.45 a.m.
GLASGOW	Regal	Friday, August 27	10.45 a.m.	LIVERPOOL	Forum	Friday, August 27	10.45 a.m.
NEWCASTLE	Essolde	Tuesday, August 24	10.45 a.m.	BIRMINGHAM	West End	Tuesday, August 24	10.30 a.m.
LEEDS	Scala	Tuesday, August 24	10.45 a.m.	CARDIFF	Capitol	Tuesday, August 24	11.0 a.m.
SHEFFIELD	Hippodrome	Friday, August 27	10.45 a.m.	NOTTINGHAM	Scala	Friday, August 27	11.0 a.m.

BUTCHER'S FILM SERVICE, LIMITED

175, Wardour Street, London, W.1

(F. W. BAKER, Managing Director)

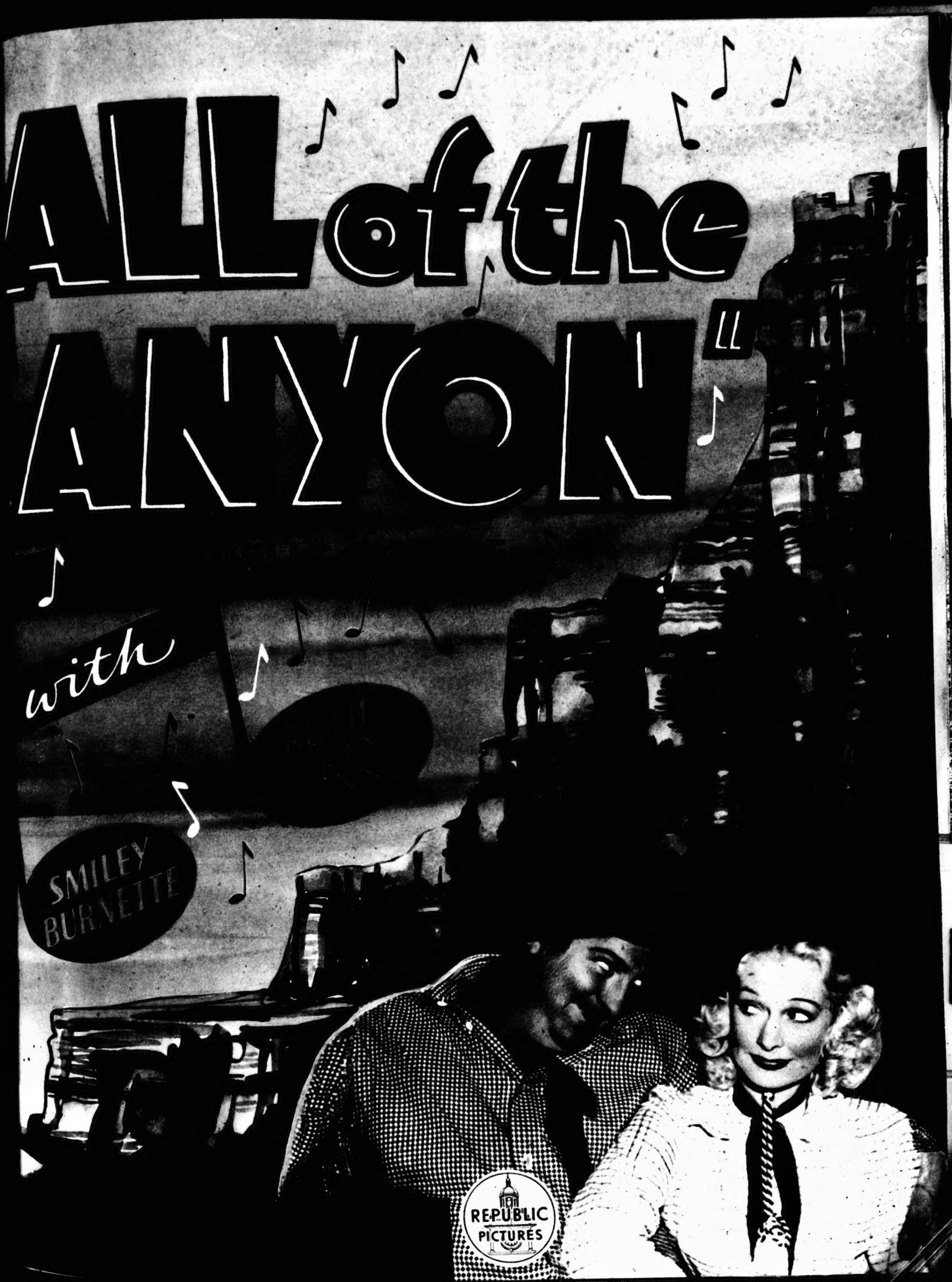
presents

GENE AUTRY *in*

ALL of the ANYON"

with

SMILEY BURNETTE



TELEPHONE DENHAM 2345
GRAMS DENSTUDIO, DENHAM, TELEX 22350

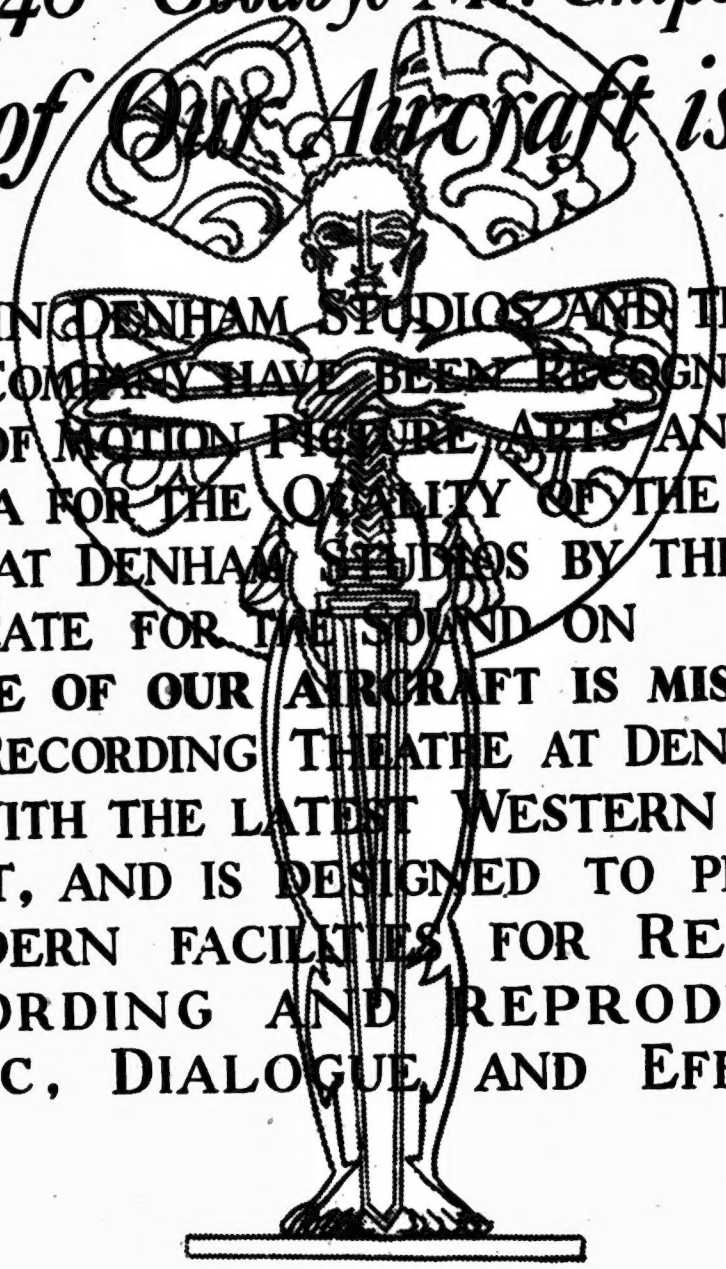
D & P STUDIOS LTD

TELEPHONE No IVER 700
GRAMS PINESTUDIO, IVER, TELEX 103

History Repeats Itself

1940 "Goodbye Mr. Chips"

1943 "One of Our Aircraft is Missing"



ONCE AGAIN DENHAM STUDIOS AND THE WESTERN ELECTRIC COMPANY HAVE BEEN RECOGNISED BY THE ACADEMY OF MOTION PICTURE ARTS AND SCIENCES OF AMERICA FOR THE QUALITY OF THE RECORDING OBTAINED AT DENHAM STUDIOS BY THE AWARD OF A CERTIFICATE FOR THE SOUND ON

"ONE OF OUR AIRCRAFT IS MISSING"

THE NEW RECORDING THEATRE AT DENHAM STUDIOS IS FITTED WITH THE LATEST WESTERN ELECTRIC EQUIPMENT, AND IS DESIGNED TO PROVIDE THE MOST MODERN FACILITIES FOR RECORDING RE-RECORDING AND REPRODUCTION OF MUSIC, DIALOGUE, AND EFFECTS

Western Electric SOUND SYSTEM — THE VOICE OF ACTION

Many well-known personalities attended the London premiere of THE FLEMISH FARM (G.F.D.), at the Leicester Square Theatre. Picture shows C. R. Atlee, Deputy Prime Minister and Mrs. Atlee with J. Arthur Rank

NEW PRODUCER'S FIRST FILM

"Schweik's Further Adventures"

Application has been made by
len Films for registration of the
w British film, "Schweik's New
ventures," which will be Trade
own at the Cambridge Theatre
August 27 at 2.30 p.m.
Distribution will be handled by
ronel Pictures, of 72, Wardour
eet.
'Schweik's New Adventures,"
ich features Lloyd Pearson and
rgaret McGrath, was reviewed in
t week's KINE. It is a comedy
out Occupied Czecho-Slovakia
itten by the famous Czech
morist whose earlier work, "The
od Soldier Schweik," proved
h a success in the Penguin
rary.
Eden Films, of which A. S.
pschutz and Stanley Makin,
C.A., are directors, are tem-
rarily housed at 70, Regency
dge, Avenue Road, N.W.3. Tele-
one: Primrose 1275.

SYDNEY ACTIVE

rade Shows Aid C.T.B.F.

Arthur Sydney's successful series
four Trade shows at the Scala
d Futurist Liverpool, last week,
sulted in collections of £12
s. 10d. for the C.T.B.F. Details:
City of Missing Girls" (Renown),
11s. 7d.; "Catherine the Great"
remier), £4; "Topper Takes a
ip" (Renown), £2 16s. 6d.; and
There Goes my Heart" (Re-
wn), £3 5s. 9d.
The Lord Mayor and Lady
ayoress of Liverpool (Ald. and
rs. R. Duncan French) attended
e "Catherine the Great" show,
d expressed themselves as much
pressed by it. The Lord Mayor
a director of several kinemas.
The Sydney Film Service has
so been showing a series of
rtoon organlogues, shorts of 500
900 feet.

Home from the Midde East

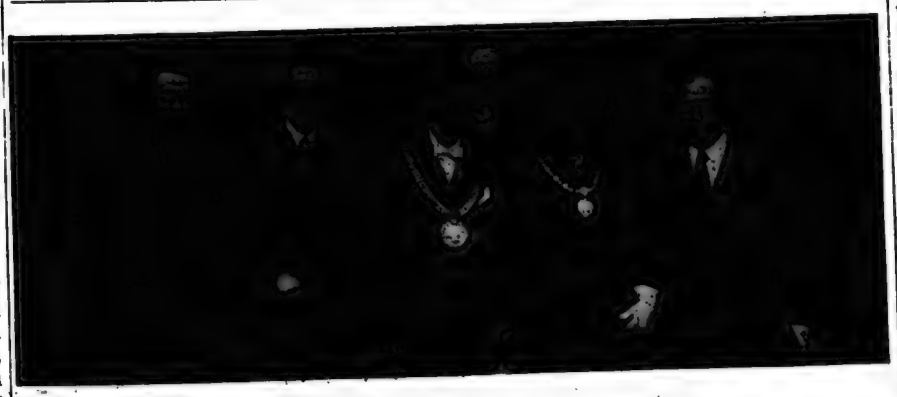
Captain J. Stafford Poole, son of Coun. J. R. Poole, Edinburgh, paid a brief visit to Edinburgh last week, his first after three years' service in the Middle East. Captain Poole, who is O.C. Kinemas to the Middle East Forces, was flown to this country for special duty in London.

He met Will Fyfe during his recent visit to the North African Forces, and had with him a memento of the meeting—a photograph of the Scots comedian chatting to a group of officers in the lounge of a Cairo hotel.

Edinburgh Manager's Loss

Aircraftman Reginald Rogers, son of Reginald Rogers, manager of the Edinburgh Roxy, was fatally injured last week in an East Anglian village when a Polish tank, getting out of control, ran into him and two companions. Aircraftman Rogers, who was in his 21st year, was married only a few months ago.

His father, before going to Edinburgh during the war, was manager of one of the Poole Circuit houses in Ipswich.



The Lord Mayor and Lady Mayoress of Liverpool attended the Trade show of CATHERINE THE GREAT (Premier), by the Sydney Film Service. On the extreme right and left are Arthur Sydney and D. A. Smith (Premier), respectively

INCREASED KINEMA ASSESSMENTS

Meeting with Edinburgh Assessor

EDINBURGH Section, at an emergency meeting last week in the New Picture House, heard reports on a meeting with the City Assessor, who proposes to increase picture house assessments. At request from the N.A.T.K.E. for a meeting to discuss an agreement as to women projectionists was referred to the next full meeting. A. S. Albin presided.

R. M'LAUGHLIN and WALTER M'GUIRE, both C.A.'s, who were appointed at last meeting to see the Assessor in regard to his proposal to review picture house assessments, reported on a visit to the Assessor. The Assessor, they said, had confirmed that he proposed to make increases. They then placed before him information which they considered he might not have taken into consideration in his approach to the question.

They had had a friendly meeting, and the Assessor seemed to have been impressed by some of the information they had put before him. If any changes were to be made they would be intimated in the very near future, and any member who received intimation from the Assessor of a proposed increase should at once communicate with the secretary of the section so that necessary action might be taken.

The CHAIRMAN thanked Messrs. M'Laughlin and M'Guire for the way they had tackled this problem.

Mr. M'LAUGHLIN said in former days the Assessor's practice had been to base the assessment of a picture house on the net return from ten full houses.

Women Operators

WILLIAM MARCHBANK, interim secretary, read a letter from the N.A.T.K.E. asking for a meeting to discuss an agreement for regulating the terms of employment of women in the projection-box. The letter stated that the employment of women as trainees for projection would become more general as the problem of man-power in industry became more acute.

Mr. M'LAUGHLIN asked if there was not a general agreement between the Government and the T.U.C. governing all members in Industry, laying down the period of training and the percentage of women to men employees. He thought there was such an agreement already.

J. S. DUNBAR said in Glasgow women trainees were put through a test under the auspices of the Corporation, and if they passed they were rated in regard to pay for the job they actually did. Replying to a question whether an exhibitor was bound to accept these women as qualified, Mr. DUNBAR said they were.

Different views were expressed as to the women projectionists. One said not many girls could take charge of the box, though they were all right under the control of a chief operator.

Another said a qualified operator had to be prepared to deal with an emergency, and he would not leave a girl in charge of a box.

Others said some women took charge periodically quite successfully, and Mr. M'LAUGHLIN reminded them that while there were some good men operators, there were also some very bad ones.

It was agreed to reply that the letter had been considered by an emergency meeting and had been referred to the next full meeting of the section.

Red Cross Drive

Mr. M'LAUGHLIN reported on the arrangements for the Red Cross drive next month, when the Scottish Trade will endeavour to raise the sum of £50,000 on behalf of the Red Cross Prisoners-of-War Fund. The dates are September 4 to 11 for the four large Scottish Cities—Edinburgh, Glasgow, Dundee and Aberdeen—and September 18 to 25 for the rest of Scotland.

Mr. M'LAUGHLIN said he had had a meeting with the conveners appointed for the various areas in the section, and satisfactory progress was being made. He had also been in touch with the Red Cross authorities in Edinburgh, and they were going to place at their disposal, for use in the city kinemas, 250 collectors and 2,000 collecting tins.

In the country areas the conveners would have to make arrangements with the local secretaries for similar assistance. Possibly more tins would be available, for the English drive would be over before the Scottish one began.

There would be about six Red Cross collectors for each kinema, which was satisfactory, but they would have to use their own staffs at some period of the day. Arrangements had been made for exhibitors to deposit the boxes daily at the nearest branch of the Union Bank of Scotland, where the money would be counted and credited to a special account. That would save the kinemas trouble and would also enable them to state exactly the amount raised in Scotland for the Red Cross.

If possible they would arrange for each house to have two days' tins to ease the pressure on the banks in counting the money. The total aimed at meant that they would all have to make every effort to ensure that the sum was in fact raised. It could be done, but all must do a share.

LOUIS DICKSON said the Red Cross authorities in West Lothian were going to provide Red Cross nurses as collectors, and they seemed well aware of what was required.

J. ROBERTS, convener for East Lothian, said all the kinemas so far approached were very willing to help, and the Dalkeith authorities were very keen to make a success of the effort.

The CHAIRMAN said he hoped they would all make their best effort to raise this sum, and their staffs would have to recognise that they must do as much as possible.

C

REAL-LIFE ADVENTURE PORTRAYED IN FILM

The Stars of "Four Jills and a Jeep" were also the Heroines

ANOTHER real-life adventure in connection with the war is being planned by 20th Century-Fox—"Four Jills and a Jeep"—and its heroines actually took part in it. They are Carole Landis, Martha Raye, Kay Francis and Mitzi Mayfair.

Many are the adventures of entertainers who have flown far and wide to perform for fighting men overseas. Carole Landis, Martha Raye, Kay Francis, and Mitzi were in Britain entertaining American Forces just before the successful landing in North Africa, and so many were the requests for these four stars to travel to Tunisia and carry on their good work there, that permission was obtained and the four jills were flown to Africa—but not without dramatic adventures. Their most exciting times, however, were experienced after actually arriving there, for by that time the Tunisian campaign had got under way.

Thus, "Four Jills and a Jeep," although revealing the lighter side of war, will be played against dramatic, authentic backgrounds with a real-life story which promises thrills, romance, fun and action in plenty.

Cornel Wilde, as a reward for his excellent performance in the Sonja Henie starring vehicle, "Winter Time," has been given the featured male lead.

"Edward G." New Film

That "Tampico" will be one of 20th Century-Fox's bigger dramatic productions was indicated last week, when the studio announced it had signed Edward G. Robinson for the starring rôle.

Victor McLaglen, too, has been announced for a major rôle in this production which Lothar Mendes will direct. Other castings will be detailed shortly.

The Tanker's Revenge

"Tampico" is a Ladislaus Fodor story and Robinson will enact the rôle of the captain of an oil tanker whose vessel is torpedoed and sunk by a Nazi submarine. How the captain eventually runs down the Nazi undersea craft commander and the revenge he takes on him furnish the action for the picture which is designed as swift-moving drama-packed entertainment.

Carey's Big Role

Harry Carey, one of the screen's great character stars, has just been given his most important rôle since he played the title part in the famous "Trader Horn." 20th Century-Fox this week announced that he will portray the late U.S. Ambassador Dodd in "Through Embassy Eyes," which Otto Preminger will produce and direct.

Carey is at present working in the cast of McKinlay Kantor's "Happy Land," having a featured spot in a line-up that is topped by Don Ameche, Ann Rutherford and Frances Dee.

Laird Cregar has also been cast for a featured part in "Through Embassy Eyes" and will portray Herman Goering, the Nazi Air Minister. Goering, by the way, is only one of the historic true-life characters among the Hitler gangsters who will appear in the picture.

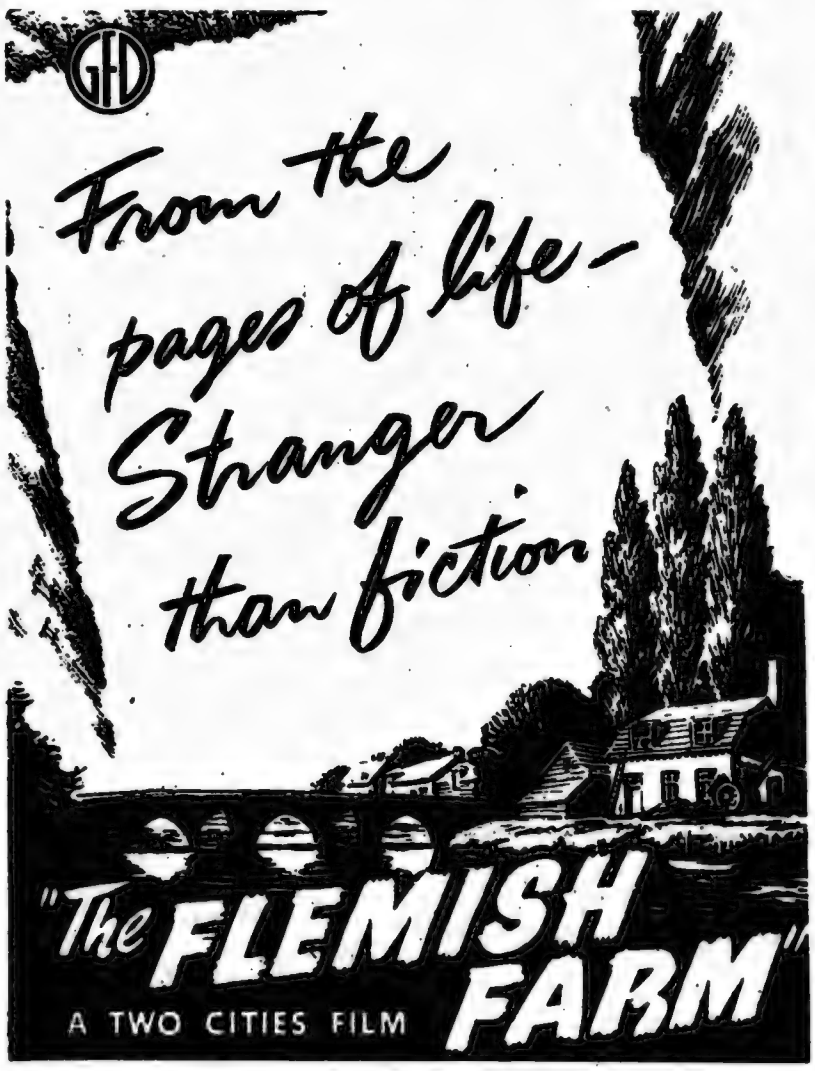
"Through Embassy Eyes" is based on two famous books which concerned the period when Mr. Dodd was America's Ambassador to Germany, namely, "Ambassador Dodd's Diary" and "Through Embassy Eyes." Martha Dodd, daughter of the late Ambassador, has been collaborating on the script with Fay Kanin.

Raves for Musical

Rave comments have been received from studio executives who have just viewed 20th Century-Fox's new Technicolor musical, "Sweet Rosie O'Grady." They are convinced that the company have another spectacular production, one which will unquestionably challenge even the high box-office marks that are being and will continue to be established everywhere by "Hello, Frisco, Hello" and "Coney Island."

A swift-moving story that abounds in comedy, played against a background of New York of yesteryear, "Sweet Rosie O'Grady" co-stars Betty Grable and Robert Young with Adolphe Menjou featured at the head of a talented supporting cast. Betty dances two big numbers with Hermes Pan, among others, and three original tunes have been provided—"My Heart Tells Me," "The Wishing Waltz" and "My Sam." Other production numbers, which have all been staged on the most lavish scale yet, include "Where, Oh Where is the Groom?" "Going to the Country Fair" and "Get Your Police Gazette." Irving Cummings directed.

George Montgomery, Betty Grable and Cesar Romero in CONEY ISLAND *(20th-Fox), which opens on Friday at the Odeon*



Camouflaged Kinema

The roof of the Scala, Oldfield Park, Bath, reopened early this month after being closed for upwards of 12 months through air raid damage, has been camouflaged as a safeguard against future attacks.

"MEN FROM THE SEA"

M. of I. Release on August 23

"Men from the Sea," the Ministry of Information 15-minute release for August 23, is designed to show what is done for merchant seamen when they are on shore—particularly when they are landed as survivors from sunken ships.

Barbara Mullen plays the part of the wife of a merchant seaman who is missing after an attack on an Atlantic convoy. Another professional actor, Peter Croft, who is actually a merchant seaman, played in the film whilst waiting for his next ship.

The film explains the organisation which meets survivors at the port and sees to their immediate requirements of clothes, food, medical atttention, money, etc.; it also shows one of the new Merchant Navy Clubs which are now operating in the big ports. A famous V.C. submarine commander of the last war presides over an Admiralty interview to which the senior survivor of the vessel is summoned.

"Men from the Sea" was made by Spectator Films.

Operator on False Pretence Charge

At Bristol Police Court, Jack Walton (30), kinema operator, was charged with obtaining a radio set, valued £12, by false pretences from the Bristol Co-operative Society, Ltd.

The prosecution alleged that accused had stated that he was the assistant manager at Olympia, and that he wanted the set for the use of the fire-watchers.

When the set was delivered he received it in the manager's office and said that a cheque would be sent in payment. He later sold it for £

It was stated that Walton had never been assistant manager at Olympia, but he had been employed there for a short time as an operator.

Accused, who pleaded not guilty to two charges, reserved his defence and was committed for trial.

A new kinema is being erected in Oldcastle, County Cavan.

From Our Letter Bag.

MANAGERS REJECT C.E.A. PLAN

Will stand by C.M.A. Says Pember

A Tameside meeting of managers in the Northern territory last week, convened by the Branch Secretary of the C.E.A., the 70 or so managers who attended rejected the proposal to form an Association independent of the N.A.T.K.E., states W. J. Pember, secretary to the C.M.A.

The circular calling the meeting embodied the resolution passed at a special meeting of the Northern Branch held on July 27. which was as follows:

That from this representative meeting of the members of the Northern Branch of the C.E.A., the General Council of the Association be instructed to combat any recognition of a Trade Union for kinema managers that is associated with the N.A.T.K.E.

The managers' reply to this is positive and unmistakable, for at the special meeting the following resolution was passed unanimously:

That no useful purpose would be served by the formation of an association on the lines suggested by the C.E.A., as a Cinema Managers' Association already exists.

Further, it was pointed out—and pressed in no uncertain fashion—that the C.M.A. had the advantage of the experienced guidance and leadership of T. O'Brien.

It would appear to be beyond argument that the Northern managers will have no truck with any managers' organisation sponsored by the C.E.A.—in spite of the exhortations of Tom Massicks.

One of the managers present said that the meeting only served the purpose of a recruiting campaign for the C.M.A. This was considered satisfactory, as it was probably intended to be the forerunner of other such meetings throughout the country.

It would seem that, in the words of the Chairman of the Northern Branch (William Carr) after the previous special meeting, "the exploited fireworks had proved to be the best squibs." I would add to Carr's remark my view that the squibs must have been very damp.

20th-FOX PUBLICITY APPOINTMENT

Margaret Dalgarno

The appointment of Margaret Dalgarno as assistant to Selby Shepe, publicity director, is announced by Francis Harley, managing director of 20th Century-Fox.

Miss Dalgarno joined the company nine years ago as assistant secretary to the late Walter Mycchinson, later becoming secretary to the director of publicity. During recent months she has been entrusted with more responsible duties, and in recognition of this new appointment is in accordance with 20th-Fox's policy of promotion from the ranks.

SHARE MARKET

	This week.	Movement.
African Theatres Ord. ..	64/3	—
Assoc.Brit.Pic.Corp.5/-ord.	14/9	— -/3
,, 6% Pref.	23/9	— -/6
,, 4½% Debs. ..	£103½	—
A.P.P.H. Ord.	20/3	—
Brit. & Dom. Films £1 ..	4/6	—
Brit. Lion 7½% Pref. 10/-	11/-	—
Capital Prov. News 5/-	4/3	—
Cine. Television Dfd. (6d)	7/6	+ -/6
Dufay-Chromex 5/- Ord.	3/10½	—
Gaumont-British Ord. 10/-	14/6	— -/6
"A" Ord.	7/-	—
,, 5½% 1st Pref. ..	20/3	—
,, 4½% Debs. ..	£101½	— £1
General The. Prefd. ..	12/6	—
,, 6½% 1st Mort. Deb.	£102	+10/-
Mde. Tussaud 1/- Def. ..	1/9	— -/3
,, £1 Prefd. Ord. ..	16/3	— -/6
Moss Empires £1 Ord. ..	37/3	— -/3
,, £1 Cum. Pref. ..	21/-	—
Odeon 5/- Ord.	16/9	—
,, 6% Pref.	21/6	—
,, 5% Debs.	£102	—
P.C.T. 10% Cum. Pref. ..	30/9	— -/6
,, Cum. "A" Pref. £1	28/-	—
,, Cum. "B" Pref. £1	27/6	—
,, Const. 7% Pref. ..	25/9	— -/3
Scophony	3/4½	—
Sound City (Films) 6% Pref.	7/6	—
Stoll Th. Corp.	11/6	—
Twentieth Cent. Ord. ..	-/9	—
,, 6% Pref.	2/6	— -/4½
Union Cinemas Ord. ..	2/6	—
,, 1st Pref.	19/-	— -/6
,, 2nd Pref.	18/9	—

£1 shares unless otherwise stated.

Company Notes and News

MORTGAGES AND CHARGES

Columbia Pictures Corporation, Ltd., 18, Bloomsbury Square, W.C.1.—(1) Agreement for loan, dated July 9, 1943, to secure all sums not exceeding at any one time £150,000, owing by Columbia (British) Productions, Ltd., to chargees. Property charged: All revenues, to be derived from the distribution and exhibition in the British Isles of "Formby" and "Vera Lynn" pictures. (2) Assignment on same date as collateral security to above, charged on all revenue derived in the British Isles of the motion picture "Rhythm Serenade" (formerly "So We Go On"). (3) Assignment of same date, as collateral to above agreement, charged on all revenue derived in the British Isles of the motion picture "Bell Bottom George." Holders: Bankers Trust Company, 26, Old Broad Street, E.C.2.

Barmouth Pavilion, Ltd., Trinity Square, Llandudno.—Particulars filed of second debentures for not more than £4,000 authorised July 9, 1943, the amount of the present issue being £3,900.

Regal (Odiham), Ltd., 5, Culross Street, W.1.—Charge on freehold land and kinema, known as "The Regal," Odiham, Hants, dated July 19, 1943, to secure £10,000. Holders: S. C. Finance Corporation, Ltd., 25, Shaftesbury Avenue, W.1.

Danilo P. of W. Effort

The good war time work of Mortimer Dent (chairman) and his co-directors of the Danilo circuit is still going on. On Sunday evening last the Danilo at Quinton was loaned for a concert in aid of the Worcestershire Regiment Prisoners-of-War British Red Cross Fund. Organised by Lt.-Col. Fillerys and officers of the 12th Worcestershire (Warley) Battalion of the Home Guard, the programme was provided by the South Birmingham Philharmonic Orchestra. Mr. Dent and his colleagues are to be heartily congratulated in raising the handsome sum of £471 for this county fund, the total including the collection made during an interval.

GENERAL THEATRES CORP. DOUBLES PROFITS

J. Arthur Rank's Encouraging Forecast

FURTHER evidence of the prosperity of the entertainments Industry during the past year is provided by the excellent financial results of General Theatre Corporation. Earnings, including those of subsidiary companies, increased by £57,483 to £446,207 in the 12 months to March 31, 1943.

The net profit has risen from £23,597 to £58,414. These figures are arrived at after providing for various charges, including the reimbursement of management expenses to Gaumont - British, depreciation, war damage, debenture interest and income tax. The last-named item is for a sum of £155,682 against £120,842 for the previous year.

The improved results have enabled the company to allocate out of profits £40,000 to General Reserve, against nil, increasing the total reserve to £125,000.

The dividend on the participating preferred ordinary shares is maintained at 9 per cent., whilst the balance carried forward is slightly lower at £4,255.

Profits for the past year benefited by the partial absorption of Excess Profits Tax deficiencies of previous years. The net profit for the past year includes £27,000 under this head.

Profits Maintained

Shareholders will be interested to learn that similar benefits from this source may well arise in future years. They will also derive encouragement from the statement of Mr. Rank, the chairman, that during the first four months of the current financial year, trading profits have been maintained, and in all other respects the business is proceeding satisfactorily.

A detailed review of the company's affairs accompanies the report. In this review Mr. Rank says that profits derived from the Corporation's circuit of kinemas have exceeded the level at which they were established last year. The music halls, under the able direction of George Black, have also experienced a year of successful business.

The Prince of Wales Theatre, acquired on lease to fill the gap in the West End situation caused by the loss, for trading purposes, of the Holborn Empire, satisfactorily completed its first year of business on the Corporation's account in March.

The Paris Investment

Dealing with the reserves and profit and loss account balances, Mr. Rank said that the increase from £89,591 to £129,255 is accounted for by the transfer to General Reserve of the undistributed proportion of current profits, together with a small amount taken from the balance of profit brought forward. He points out that the General Reserve was drawn upon last year to build up reserve for taxation to the amount then required.

In regard to the amount owing on current account to the managers, Gaumont-British Picture Corporation, Mr. Rank disclosed that this has been reduced during the year from £82,501 to £34,857.

He also refers to the Corporation's investment amounting to £83,829 in a subsidiary company not consolidated, and says that no recent accounts of this company (which owns a theatre in Paris) are available for consolidation. The Corporation has been unable to obtain information concerning its property in Paris.

KINEMA ISSUES QUIET

Although many groups of securities in the Stock Exchange have continued buoyant during the past week, the section for kinema shares has been quiescent.

There are few movements to record. The majority of them are adverse to holders, although in the main they do not amount to more than a few pence.

Associated British Picture preference have lost 6d. at 23s. 9d., and the ordinary 3d. at 14s. 9d. Sixpences have been knocked off prices of Gaumont-British ordinary at 14s. 6d.; Madame Tussaud's preferred at 16s. 3d.; P.C.T. 10 per cent. pref. at 30s. 9d., and Union Cinemas first pref. at 19s. Gaumont-British debentures are £1 lower at £101½.

Madame Tussaud's deferred, Moss' Empires ordinary and P.C.T. Construction pref. have all declined 3d., whilst Twentieth Century pref. at 2s. 6d. is 4½d. lower on the week.

There are two exceptions in the list to these movements — Cinema - Television deferred. which have risen 6d. to 7s. 6d., and General Theatres debenture 10s. to £102.

CINEMA-TELEVISION PROFITS UP

Considerably improved results are reported by Cinema-Television, Ltd., for the 12 months ended April 30, 1943.

Trading profits are fully £10,000 higher at £42,665. Items of expenses, except directors' fees and income tax, show a decline. Debenture interest at £1,425 compares with £1,500 in the previous year, whilst the reserve for income tax and National Defence Contribution on profits to date amount to £22,030, against £27,920.

Mortgage interest and war damage all show a decline.

The final result is a balance of £18,597 transferred to debenture redemption, against only £3,034 in the previous year.

Eastman Kodak Sales Increase

Eastman Kodak for the 24 weeks ended June 12 netted $8,532,590, as compared with $7,462,336 same period last year, cables the KINE. New York Correspondent.

Gross sales for 24 weeks jumped to $114,067,043, as compared with $94,121,571 a year ago.

The company turned back $15,048,000 to U.S. Government as refund on war contracts.

Latest returns show that for the period April to July, Excise, including entertainment tax, in Northern Ireland was £201,000 against £124,000 in a similar period of last year.

It's a BIG REPUBLIC PICTURE

FOX WEST COAST

selected

"IDAHO"

to play their

'A' Theatres

Results from both

BOX OFFICE

and AUDIENCE

were

OUTSTANDING

Roy Rogers—

KING OF THE

COWBOYS!

It's a BRITISH LION RELEASE

BRITISH LION'S BIGGEST LINE-UP PREPARING

Quality Product qualifies for extended Playing Time

THE British Lion line-up of Republic pictures during the ensuing season has been outlined by S. W. Smith. Surveying the past year, Mr. Smith announced that never before had their product received so much playing time throughout the country; this new trend was borne out increasingly day by day in the advancing esteem which the company's product was everywhere earning from exhibitors.

Seldom, if ever before, said Mr. Smith, had British Lion held at one time such a wealth of major productions. More than 20 high-budget pictures were being prepared for Trade-showing, and great confidence was felt, both in Hollywood and in London, that this score of films included some of the greatest entertainment ever to leave Republic's studios.

The following brief analysis covers subjects for early release, and sketches the company's schedule for the 1943-44 season.

Domestic Comedy Drama

Foremost among the films for early Trade-screening is "Someone to Remember," enchanting comedy drama, starring Mabel Paige and John Craven. The story tells of a delightful old lady who chooses to continue living at her hotel, when the hotel is taken over as a boy's home. The boys adopt Mrs. Freeman as an honorary aunt, and the old lady, who, for many years, has attempted to discover her son who left her many years before, finds a new world of happiness in helping the boys in their difficulties. In one of the boys old Mrs. Freeman thinks she recognises her grandson; and the picture draws towards a moving climax as the day approaches when the boy's father is to visit his son. So convinced is the old lady that she is at last about to see her son that the strain is too much for her, and she dies, supremely happy in the certainty of having achieved her life's ambition. The boy's father is not her son, but she does not live to learn this. The cameo is exquisitely fashioned, and promises to hold enormous appeal in these days of world-wide family separations.

"Thumbs Up"

Another picture of tremendous promise is "Thumbs Up," which has been acclaimed in the U.S. as a vital contribution towards greater Anglo-American understanding. With the exception of Brenda Joyce, the cast is entirely British, including such well-known players as Elsa Lanchester, Pat O'Malley, Richard Fraser, Gertrude Niesen, Queenie Leonard, and—in a new guise—Andre Charlot, the erstwhile theatrical impresario. It tells of the romance of a girl working in a Spitfire factory and a young R.A.F. flyer. A song called "Who Are the British," taken from the film, has already gained considerable popularity in the States.

Roy Rogers' Special

In "Heart of the Golden West" this popular Western star, Roy Rogers, sings and shoots and rides with all the flamboyance which has endeared him to so many million picturegoers.

Mary Lee has her first solo starring rôle in "Shantytown," with John Archer, Marjorie Lord, Harry Davenport, Billy Gilbert and Anne Reeve. Matty Malneck and his Orchestra provide melodious interludes to a story which concerns itself with the complications arising from wrongful arrest of young newlywed on a charge of bank-robbery.

R.A.F. in Europe

Drama is admirably set in topical environs in "The Purple V," a gripping story of the adventures of two R.A.F. men who are forced down in Germany, who eventually escape with vital details of Nazi troop dispositions. John Archer and Mary McLeod top the cast, with Fritz Kortner, Rex Williams, Kurt Katch and Walter Sande in support.

"A Gentle Gangster" is another dramatic picture, which features Barton MacLane, Molly Lamont, Dick Wessell, Joyce Compton and Jack La Rue in a story of gangsters who go straight.

"Swing Your Partner" is a musical jamboree highlighted by a constellation of popular American radio artistes. Lulubelle and Scotty, Vera Vague, of Bob Hope programme fame, Dale Evans, "Pappy" Cheshire, Ransome Sherman and the Tennessee Ramblers combine with many more to make music and laughter.

The last of the batch awaiting immediate Trade show is "False Faces," a further essay in drama. Stanley Ridges, Bill Henry, Rex Williams and Veda Ann Borg head the cast of the film, which deals with a District Attorney's attempt to reform his wayward son.

Awaiting Shipment

The main subjects among pictures awaiting shipment comprise two top-scale Westerns, a high-budget musical and two dramatic offerings.

Roy Rogers and his horse "Trigger" are seen in the two musical Westerns—"King of the Cowboys" and "Silver Spurs." Barton MacLane and Milly Lamont star in the comedy-drama, "Smalltown Big Shot," while "Headin' for God's Country" will have William Lundigan, Virginia Dale, Harry Davenport and Harry Shannon. "Nobody's Darling" is the musical, starring Mary Lee, with Louis Calhern, Gladys George and Jackie Moran in support.

In the final stages of production are "Song of Texas," starring Roy Rogers, with Sheil Ryan, Barton MacLane and Harry Shannon; "Hoosier Holiday," with Dale Evans and George Byron; "Sleepy Lagoon," starring Judy Canova; and "The Deerslayer," J. Fenimore Cooper's great adventure story.

Many De Luxe Features

The 1943-44 production schedule is headlined by eight productions in the de luxe bracket—"Convoy to Malta"; "The Fighting Seebees," a story built round the tough construction units who build air bases and camps on invaded enemy territory; "Brazil," to be directed by entertainment expert Al Rogell, will be a monster-budget musical. "War Time Brides," deals with the common problems of millions of women. "Gay Blades" will be a Vera Hruba's (Czech skating champion) starring assignment. "Hit Parade of 1944" will be modelled on the successful lines which has made its predecessors some of the most popular pictures to leave Republic studios. Joe E. Brown will star in "Gone with the Draft," while with the co-operation of Henry J. Kaiser's shipyards, "Man From 'Frisco" will be produced as the romantic headline story of a man whose resourcefulness has made a great contribution to the approaching Allied victory.

John Carroll, Susan Hayward and Gail Patrick in HIT PARADE OF 1943 (British Lion) which is having a successful premiere at the Regal

More on the Way

Among the rest of the new programme will be "Here Comes Elmer," a frolic with Al Pearce and his Radio Merry Makers; "Three Little Sisters," starring Jane Withers, Mary Lee and Ruth Terry, and introducing Republic's new discovery, Mary Dillon; "Hitler's Hatchet Men," a story of the Gestapo; "Rosie the Riveter," a factory frolic set to music; "The Vampire Ghost," chiller adapted from Curt Siodmak's best-seller, "Donovan's Brain"; "Northwest Frontier," the first screen account of America's powerful offensive to clear the Alaskan coast; "Blood on Her Shoe," "who-dunnit," thriller; "Navy Blue Eyes"; "Fu Manchu," in which the well-known doctor diverts his powers towards Jap-hunting; "Queen of the Spies"; "Whispering Footsteps," a murder mystery; "O, My Darling Clementine," a musical in the old music-hall style; "Port of 40 Thieves," strange story of Port Said; "Under Sealed Orders"; "Mystery Broadcast," a thriller mixing murder and radio; "Under Alaskan Stars"; "The Silent Partner," another murder mystery; "Secrets of the New York Police"; "Return of Casanova," starring Jon Davis; and finally, "The Saint Meets the Tiger," an adaptation of Leslie Charteris' famous novel.

With the above nucleus for the British Lion-Republic 1943-44 schedule, they look forward to a record-breaking season during the ensuing year.

"Civvies in the Provinces"

Immediately following the London presentation of the new Butcher Empire Comedy, "Somewhere in Civvies," starring Frank Randle, with George Doonan and Susie Tarri, the picture will be Trade shown in the provinces as follows:—

Tuesday, Aug. 24, Scala, Leeds; Essoldo, Newcastle; Theatre Royal, Manchester—at 10.45 a.m.; and on the same day at the West End, Birmingham, at 10.30 a.m., and The Capitol, Cardiff, at 11 a.m.

On Friday, August 27, it will be shown at The Regal, Glasgow; The Hippodrome, Sheffield; The Forum, Liverpool, at 10.45, and at the Scala, Nottingham, at 11 a.m.

Continued from page 3

FILMS FOR POST-WAR MARKETS

(2) The probable condition of studio equipment at the end of the war (*e.g.*, sound, lighting, photographic, processing, structural, etc.).

(3) The possible development in the post-war era of a demand for new types of films or new production techniques.

(4) The possibility of a substantial increase in the export of British films to overseas territories, how this can best be achieved, and what changes, if any, it calls for in existing marketing arrangements.

Some Impediments

Listed amongst the main obstacles under (1) were the possibilities of obtaining an adequate supply of skilled technicians and craftsmen. Views were invited on the special classes of key and vital workers now in the Forces and on national service which should be given priority of release.

Staff Problem

The Association was also asked to estimate the number of workers (excluding artists) which might be required (1) six months, or (2) twelve months after the end of the war, based upon (*a*) present studio capacity, and (*b*) if presently-requisitioned studios could be released.

U.S. Films for War Zones

Equipment carried by the Office of War Information contingent travelling with American troops in combat zones includes 40 full-length films and several short pictures, it was learned.

Each of the major Hollywood studios has contributed five films, and has paid the cost of superimposing French, Italian, German, Flemish, Greek, Norwegian, Finnish and other titles.

Warner Prepares

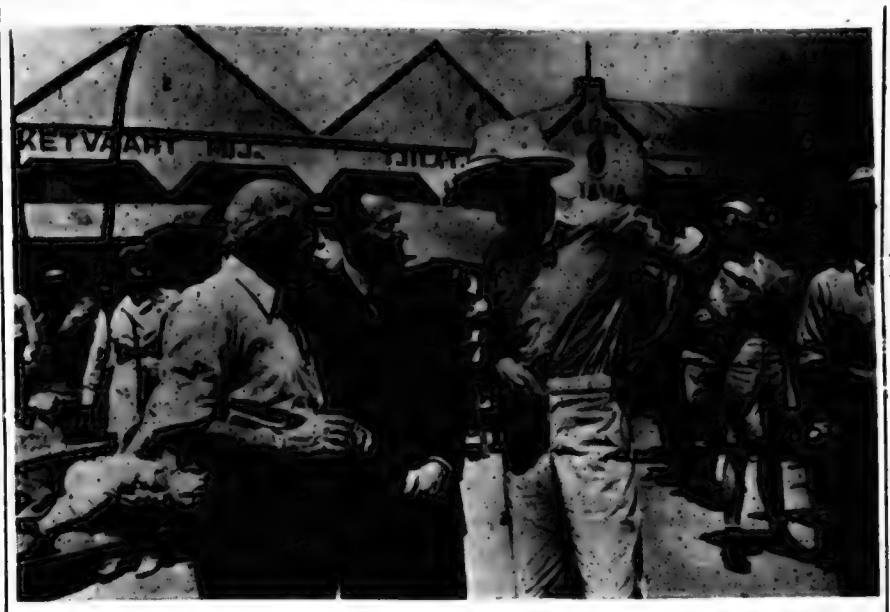
Warners have prepared an Italian version of "Sergeant York" for use in Sicily and Italy. They have also dubbed five features in French to be prepared for contingencies.

"BUTLER'S DILEMMA"

Liverpool Trade Show

Stage stars from the Empire, Liverpool, on Friday attended the Anglo-American Trade show at the Paramount, of British National's "The Butler's Dilemma," and one of them, Richard Hearne, made a brief stage appearance.

Following the performance there was a private and informal reception at the Adelphi Hotel, at which there was a small party, including Lande Hulbert, W. J. Speakman, Davies, Richard Hearne, and S. King (Anglo-American's Liverpool manager), A. S. Whittaker (Anglo-American).



David Rose, Paramount's managing director, has been visiting Hollywood to see some of his Company's pictures in work. Here he is with Cecil B. de Mille and Gary Cooper on the set of THE STORY OF DR. WASSELL.

SCREEN CREDITS FOR WRITERS

Terms under which screenwriters may be accorded screen credits are embodied in an agreement submitted to the British Film Producers' Association and accepted by them on Tuesday last.

Definitions are given in the agreement of (a) "screenplay" as the final script as actually Trade shown, including all contributions, additions and revisions. "Story" is defined as (b) the combination of characters, background and sequence of events from which the screenplay (a) is derived. "Participant" is any writer who has to any degree taken part in the writing of story and/or screenplay. "Writer" is a person who has written books, stories, plays, dialogue, lyrics, etc.

Screen credit for authorship of a screen play is to be given by a title card "Screen play by ——," from which all other credits are excluded.

The agreement sets out the wording of screen credits "Original story by ——," or "From the story by ——," to be used where 33 per cent. or more is used in the shooting script, and "Based on the story by ——" or "Suggested by ——" when less than 33 per cent. has been used. The former are entitled to screen credits.

Other clauses of the agreement regulate the size of type in which credits are given in and for publicity and the allocation of ordinary credits among participants.

The agreement is to remain in force for 12 months.

£688 for Red Cross

On the appeal of the Deputy President of the British Red Cross for Durham, the proprietors of the Savoy, Scala, Regent Palace, Palladium, Pavilion, Picture House, Crown, Imperial, Plaza, and Westoe Picture House kinemas, South Shields, permitted collections to be taken on behalf of the Red Cross and St. John. The amount realised was £688 7s. 5d.

K.P.E.A. to Appoint General Council

NATIONAL CONDITIONS

A CIRCULAR establishing a General Council and Regional Councils of the Kinema Projectionists' and Engineers' Association and defining the procedure of appointment has been issued by T. O'Brien, General Secretary of the N.A.T.K.E., with which the K.P.E.A. is affiliated.

The essential point of the procedure outlined in the circular is the co-ordination on a national basis of all the important and technical matters which affect the projectionists, many of which are already being dealt with between K.P.E.A. branches and the C.E.A., such as the preservation of films, training of projectionists, and developments, etc.

Membership of both the General and Regional Councils is confined to projectionists and kinema engineers, and the appointment of representatives to the G.C. will be made by regional councils before September 27. A division with more than 500 paying members is entitled to appoint two representatives.

Divisional committees of the N.A.T.K.E. should be called before September 24, the projectionist members (and kinema engineers) forming the Regional Council of such division of the K.P.E.A.

At the meetings of divisional committees the general business of the N.A.T.K.E. should be taken before the second meeting, which will constitute the K.P.E.A. Regional Council. Minutes of the meetings will be recorded separately.

The Regional Council will deal with matters which are special to projectionists only, such as film preservation, technical training, etc. Problems of common interest with other membership sections, such as Sunday opening, manpower, etc., should be considered at the Divisional Committee.

Divisions which have no Divisional Council, such as the South-Eastern and South-Western area, should call a meeting of branch and group representatives who are projectionists, to carry out the instructions of this circular.

Continued in column 3

THREE MORE COLUMBIA BOX-OFFICE HITS

Five More to Follow

THREE new supers are available immediately from Columbia, according to a cable from Joseph McConville to Jos. Friedman. This trio will be duly followed by five outstanding attractions now in production. The films which will first reach exhibitors in this country are "First Comes Courage," "Destroyer" and "Sahara." They form the advance-guard of an important array of productions which coincide with the completion of Columbia's tenth year as a separate renting organisation in Britain.

Marguerite Chapman and Edward G. Robinson in a scene from DESTROYER (Columbia)

"First Comes Courage" is a dramatic co-starrer for Merle Oberon and Brian Aherne, produced against a Norwegian background under Nazi domination. British showmen who remember his work so well will be interested to hear that Miles Mander, the British character actor who became a screen writer, returns to acting in this picture in the rôle of a British colonel. A unit went on location to British Columbia, where Canadian troops went through their paces for "First Comes Courage" in a graphic rehearsal for the assignment which awaits them overseas.

"Destroyer" is a picture which possesses all the box-office highlights in dynamic star value in Edward G. Robinson, and such diversely talented players as Glenn Ford, Marguerite Chapman and Edgar Buchanan, to say nothing of its other starring "heroine," the destroyer itself. "Destroyer" seems destined to make a resounding onslaught upon box-office records. The picture, incidentally, marks Glenn Ford's last appearance before he reported to the Marines, but, according to William Seiter, who directed, he has turned in a performance that will "keep him alive in the public memory for the duration."

Libyan Epic

Humphrey Bogart heads an all-male cast for Zoltan Korda's "Sahara," dramatic spectacle of desert warfare in Libya. There is, however, a "heroine" in Lulubelle, whose staying power is so tenacious that she tussles with Bogart throughout for stellar honours in the film. Lulubelle is a 28-ton medium tank whose adventures in the Libyan desert form the main thread of the story of "Sahara." What happens to the individual members of her crew, including even Humphrey Bogart, is incidental to the interest in Lulubelle's fate. "Sahara" recounts the wanderings of a group of Allied fighters and two of their Axis prisoners after the fall of Tobruk.

It seems that the ultimate will be reached in escapist entertainment in the case of "Cover Girl," one of the Big Five mentioned by Mr. McConville. It is believed this will set a new standard in its type of spectacular entertainment. A Technicolor production directed by Charles Vidor, it offers a thoroughly entrancing starring vehicle for Rita Hayworth, and features Jinx Falkenburg and 15 of the foremost magazine cover girls in America.

Big Scale Musical

Gregory Ratoff's "Tropicana" will mark the return of Mae West to the screen. Figuring in a strong supporting cast are William Gaxton, Victor Moore and Hazel Scott, the young coloured pianist. Xavier Cugat will be the maestro in charge of the music of "Tropicana," which will be a musical extravaganza produced in Ratoff's stimulating style.

In "Restless Lady" Columbia plans a picture which will be a natural successor to "A Night to Remember," mystery-comedy which took the fancy of both critics and public. Evelyn Keyes is to have the feminine lead opposite Edmund Lowe with Allyn Joslyn and John Hubbard completing the trio. "Restless Lady" will be built along the lines of its highly successful counterpart in which Loretta Young and Brian Aherne co-starred.

Grant Shares Honours

"My Client Curly" is a Cary Grant starring vehicle, but the "curly" in the case is—a caterpillar! Films have had some strange heroes in the past, but this, surely, is an instance of the strangest known to date, and the story promises some diverting entertainment.

Rounding off this diversified group of Columbia supers is "Ten Percent Woman," starring Rosalind Russell. The story is a comedy dealing with an actor's agency run by a woman—hence the 10 per cent. touch.

Barbara Stanwyck and Michael O'Shea in STRIPTEASE LADY, which is concluding a record-breaking at the Odeon, Leicester Square

"STAGE DOOR CANTEEN" DAZZLES THE CRITICS

American Press notices of Sol Lesser's "Stage Door Canteen" have now reached this country with first reports of the box-office reception of this astonishing picture.

"Variety" headlines "Stage Door Canteen" as the pacemaker in every reported situation setting terrific grosses.

The remarkable series of Press raves unanimously agree that the picture is terrific entertainment.

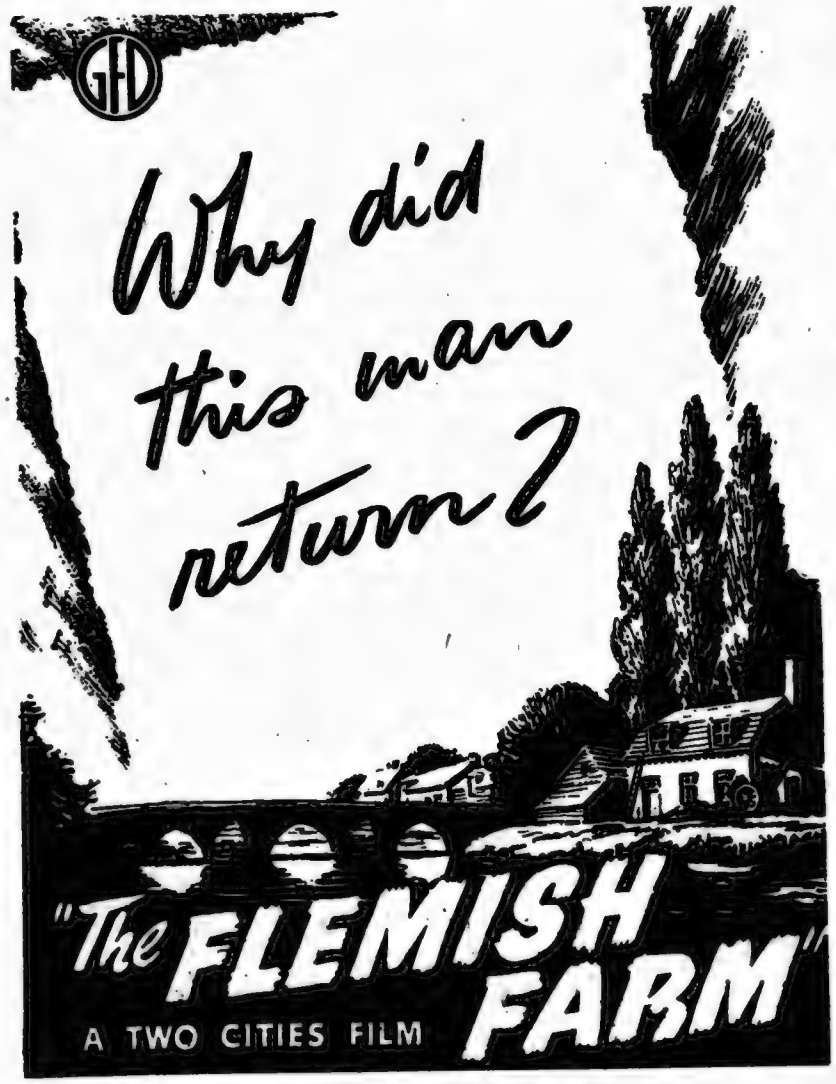
For instance, the famous columnist Kate Cameron, in the *Daily News* writes: "Never in the history of the stage or screen have so many top stars of both fields of entertainment appeared in one cohesive show . . . one of the most extraordinary film entertainments in the history of the screen."

The *New York Times* writes: "It will fetch honest thrills, tears and laughter from millions." The *Daily Mirror* headlines its review "'Stage Door Canteen' is a terrific smash . . . this one has plot, entertainment, music and anything else you want . . . a memorable picture and a cinch smash." The *New York Post* says: "The most amazing grab-all of screen, stage and radio stars . . . a picture that no one can fail to enjoy."

Among the superb galaxy of stars presented are Merle Oberon, Grace Fields, Katherine Hepburn, Tallulah Bankhead, and George Raft. Frank Borzage directed, and United Artists is releasing.

Charles Laughton in "Dragon Seed"

The second me... of the cast of "Dragon Seed" ... be announced by Goldwyn-Mayer ... cable from Me... The star will play Charles Laughton ... lthy Chinese who Wu Lien, the ... e enemy in Pearl collaborates with ... of the Sino-Japanese Buck's stirring no... d" will be filmed in War. "Dragon ... k Conway directing Technicolor, with ... an as producer. and Pandro S. B... is the only other Walter Huston ... nounced. cast name yet an...



Contrite Kinema Client

A. H. Woottem, manager of the Beau Nash Kinema, Bath, recently received a letter from a soldier expressing regret for his action a year or two ago when he patronised this picture house, and, having taken a cheap ticket, moved back into a more expensive seat. This correspondent asked for forgiveness for this dishonesty, but omitted to enclose the difference between the charges for the respective seats!

LOYALTIES"

. O'Brien Analyses Union ts' Attitude

ROTES NG against the interp ing of his address the Ci na Managers' Association a "hint at a ... a. c.i., T. O'Brien, eneral Secretary of the .A.T.K.E., explains in the llowing statement what is nderstood by the loyalty due employers and union of anagers, and to employees by proprietors.

wish to make it very clear that such "hint" was intended or nt. There is no question of C.M.A. being separated from N.A.T.K.E. In fact, the C.M.A. all the independence of adistration and policy required as s, and a separate organisation rced from the N.A.T.K.E. could improve on the present ngement.

is absurd to talk about yalties" in this direction. The .A. would rightly not take into ranks managers who confused mbership of their trade union loyalty to their employer. alty and discipline will be ngthened rather than weakened membership of the C.M.A.

would be quite proper for emers by negotiation with the .A. to have the special reonship which exists between loyers and their managers ed, protected and safeguarded, this cannot, nor will not, be e by managers having to abro their civic rights and choice protective association, or its n.

e need to know what is meant "loyalty." It can mean the lty blindly given by a slave. it can mean intelligent coration and efficiency honestly faithfully given by a free man e need, too, to ascertain ther any form of "loyalty" is e onesided. Is the employer scape his obligations of loyalty, as an employer and as a en? And, in these days of tification, to whom is the yalty" due? To other salaried cutives or to thousands of unwn and disinterested share lers?

hese and other considerations iously must be faced, and they be dealt with only by discusbetween organised employers their equally freely organised nagers through their associaus.

T. O'BRIEN.

The Tale of a Dog"

tcher's are releasing a valuable short ect of great appeal to dog-lovers, lled "The Tale of a Dog." Written produced by Robert Hill, with comtary and songs by Robby Rudd, the re tells of the work of a sheepdog he Cumberland hillsides.

e thousand six hundred feet in th, this picture offers the combined al of scenic beauty with a demonsion of canine intelligence that can ly fail to command popularity everyre. It will be Trade shown with newhere in Civvies."

From Our Labour Rep.

GRADING

The Exhibitor's Yardstick

IN your account of the discussions at the Manchester and Salford Branch on grading and percentages Mr. Snape is reported as stating: "People selling a commodity have the right to grade it according to quality. What applies to other products applies also to films."

His assertion is quite wrong. There is nothing common between film trading and ordinary business. A film cannot be compared with any other article of merchandise. The value of the latter can be fixed but the value of the former varies according to the type of population.

When a car manufacturer turns out, say, 500 cars the last is like the first; the last costs the same as the first, and it is right that it should sell for the same price as the first. The same, generally speaking, applies to all kinds of merchandise. The appeal to the public and its response is constant, affected by no such factors as the time of the year or locality.

But no two films are alike and, moreover, the same film may be a howling success in the North and prove a flop in the South. The star that will make them roll in the aisles in North London may send them out gloomy in South London.

It is the exhibitor, not the renter, who studies these differences in appeal and taste. His experience of his public has taught him what it is likely to want or reject, and it will simply not do for the renter to tell him what the value of a certain film or a certain star is to his particular theatre. The renters themselves have on occasions had to recognise this all-governing factor and act accordingly.

Film hire has been going up and up for years. Renters will go on doing what they like as long as exhibitors will content themselves with declarations at meetings. These declarations are vigorous enough but one looks in vain for the action which alone would produce the desired effect.

H. J. MORGENSTERN.

D.S.T. Concession Ends at Bristol

Bristol kinemas lost an hour on Sunday, when double summer time came to an end, as in accordance with the stipulation made by the licensing magistrates when they granted permission for the houses to keep open an hour later during the period of double summer time, the concession automatically comes to an end when double summer time ceases. During the winter months the closing hours for the central houses will therefore be 9.30 p.m., and for suburban kinemas 10 p.m.

Birmingham kinema patrons are being reminded that it is essential that they should carry their identity cards. The city police are carrying out a "check up," and patrons of entertainment houses are being asked to produce their identity cards as they leave.

Projectionists' Training

NORTHERN IRISH SCHEME STARTS SEPTEMBER 13

THE practical scheme for the training of projectionists in Northern Ireland is now taking shape, and enrolment forms have been issued for the training courses which start at the Belfast college of Technology during the week beginning September 13.

Already over 100 applications have been received, and in order to assist approved students in the lower wage categories, the N. Ireland C.E.A. will pay a proportion of the fees, and in special circumstances will defray travelling expenses of those residing out of Belfast.

Two courses have been arranged the full course, for which the fees will not exceed £3 11s. 6d. per annum, and a modified course for older men with long experience, which will cost £2 2s.

The appointment of a Technical Instructor-Engineer to visit kinemas and give advice and instruction to staffs on the spot is also being considered.

STUDIO CLERICAL WORKERS' PAY

Negotiations Breakdown

A long report was given to the British Film Producers' Association by A. W. Watkins, chairman of the Labour Sub-Committee, on negotiations conducted with the N.A.T.K.E.

The sub-committee had gone into the matter of sickness and accident insurance, and it was hoped to get the whole matter in order by the end of the year.

On one matter, however, there had been a serious breakdown; this was the clerical rates of pay. The Association had been accused of making offers and then withdrawing them; that was not accurate. The Union had sought to pick the plums out of the Association's offer and reject the rest; it was because the sub-committee felt that to accept this would be traitorous to the employers that they felt themselves unable to do anything beside withdraw the offer and leave the matter to arbitration.

Producers had advanced their terms by 20 per cent.; the Union had only moved in their direction 5 per cent.

The Association agreed that a case should be prepared for arbitration setting forward the views of the Association and approved the procedure of the sub-committee.

Correction

In last week's KINE. we reported that R. Wroe-Johnson had taken up managership at the Odeon, Portsmouth. This we find is not correct. Patrick Reed is, of course, manager at this Odeon hall and Mr. Wroe-Johnson has gone there as co-manager temporarily until he is posted to a theatre of his own on the coast. We would like to apologise for any inconvenience caused to Mr. Reed for this report.

ROY ROGERS' PRODUCTIONS

featuring the

now-established

KING OF THE COWBOYS

with

TRIGGER—

the smartest horse on the screen

supported by

well-known and popular stars, are

QUALITY pictures

and

FIRST-CLASS BOX OFFICE ENTERTAINMENT!

It's a BRITISH LION RELEASE

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Action in the North Atlantic (Warner)—American.	126 min. (A)	Humphrey Bogart, Raymond Massey, Julie Bishop.	Spectacular headline melodrama, a thrilling tribute to the Merchant Navy. Story gripping, acting brilliant, dialogue crisp and thrills terrific.	Excellent general booki Will n harm juveniles.
†Dixie ... ... (Paramount)—American.	89 min. (U)	Bing Crosby, Dorothy Lamour, Billy de Wolfe.	Gay, captivating period musical comedy romance in Technicolor. Story human and amusing, teamwork excellent, numbers tuneful and settings delightful.	Excellent general booki Great f the family.
Hers to Hold ... ... (G.F.D.-Universal)—American.	94 min. (U)	Deanna Durbin, Joseph Cotten, Chas. Winninger.	Delightful "girl-gets-boy" romantic comedy. Story neat and topical, acting delightful, General appeal irresistible.	Excellent general booki Great fo youngsters.
I'll Sell My Life ... ... (Renown)—American.	60 min. (A)	Rose Hobart, Michael Whale, Joan Woodbury.	Romantic crime melodrama with a novel and intriguing theme. Staging unpretentious, climax exciting.	Reliable supporting propo tion for the masses. Hard for juveniles.
Mexican Spitfire's Blessed Event. (RKO-Radio)—American.	63 min. (A)	Leon Errol, Lupe Velez, Walter Reed.	Giddy, farcical comedy, the latest and one of the best of the popular Mexican Spitfires. Story neat, stars in good form.	Very good comedy p gramme. Safe for family.
Mr. Lucky ... ... (RKO-Radio)—American.	99 min. (A)	Cary Grant, Laraine Day, Chas. Bickford.	Romantic comedy drama, describing the hectic courtship of a gambler and a high-born girl. Acting smooth, feminine appeal obvious and staging polished.	Very good comedy booki for all classes. Should harm youngsters.
Petrified Forest, The ... (Warner)—American.	82 min. (A)	Leslie Howard, Bette Davis, Humphrey Bogart.	Tender, emotional drama with gangster background. Superb acting by Leslie Howard and supporting stars. Good general appeal, particularly to women.	For better class halls. suitable for children.
***They Met in the Dark** ... (G.F.D.)—British.	104 min. (U)	James Mason, Joyce Howard, Tom Walls.	Spectacular, lavishly mounted romantic espionage melodrama. Story sketchy, but acting adequate, staging colourful.	Good star and title thriller f the industrial masses. f for the family.
Watch on the Rhine ... (Warner)—American.	111 min. (U)	Bette Davis, Paul Lukas, Lucille Watson.	Intelligent and moving political melodrama, sincerely adapted from the phenomenal stage success. Feminine appeal and star values.	Outstanding booking, p ticularly for good cl halls. Nothing to ha children.

* A British Picture. † In Technicolor.

REVIEWS FOR SHOWMEN

I'll Sell My Life

Renown. American (A). Directed by Elmer Clifton. Featuring Rose Hobart, Michael Whalen and Joan Woodbury. 5,400 *feet. Release not fixed.*

ROMANTIC crime melodrama concerning an attractive young woman who accepts a price on her life from crooks to restore her brother's sight, but is prevented from going through with the grim bargain by a courageous, quick-witted newspaperman. The play is both novel and ingenious, and the acting meets all demands. Its least conspicuous feature is its technical presentation. Reliable supporting proposition, particularly for the industrial element.

Story.—Mordecai Breen, handsome owner of a small weekly journal, is intrigued by an advertisement inserted in his paper by Albert Darnell, author of crime stories and leader of the band at the fashionable Club Sirocco, and headed "I'll Buy Your Life." Dale Leyden, an attractive young woman, is the accepted applicant, and Breen makes a point of interviewing her. She refuses to talk, but gives Breen a letter to open after her death.

He scents trouble, and, after finding out that she has sold her life to Darnell to pay for an operation on her blind brother, defeats a plot to force her to go to the chair for a murder committed by Valencia, Darnell's society fiancée.

Acting.—Rose Hobart gives a convincing performance as Dale, and Michael Whalen is every inch the true blue hero as Breen. Joan Woodbury, Richard Bond, Stanley Fields and Roscoe Ates also acquit themselves well in direct support.

Production.—The tale, which pivots on the Club Sirocco and is interspersed with music by Eddie Durrant and his Rhumba Orchestra, displays considerable ingenuity, and it is this, amplified by sound characterisation, which enables it to transcend its somewhat meagre technical presentation. By and large, it's reliable and suspenseful popular murder mystery fare.

Points of Appeal.—Exciting and intriguing story, competent characterisation, popular cast, convenient footage and good title.

Dixie

Paramount. American (U). In Technicolor. Directed by Edward Sutherland. Featuring Bing Crosby, Dorothy Lamour and Billy De Wolfe. 8,082 *feet. Release not fixed.*

GAY, captivating period musicale comedy romance, photographed in Technicolor, built around Daniel Decatur Emmett, America's first blackface minstrel and composer of "Dixie," rallying song of the Confederacy during the Civil War. The intriguing factual story is effectively embroidered with popular sentiment, good gags, smart lines and ear-tickling tunes and unfolded against exquisite interiors and exteriors.

Moreover, the popular stars and supporting players are more than equal to their congenial yet exacting tasks. Their teamwork is great. In all, grand escapist entertainment and an irresistible feminine offering at that. Excellent general booking, a picture to procure at all costs.

Story.—Dan Emmett, a likeable but easy-going young man, leaves his home town and his sweetheart, Jean, to make a name for himself as a composer and actor. He goes by boat to New Orleans, but foolishly plays cards with Mr. Bones, a fellow-traveller, and loses his modest savings. He later discovers that Mr. Bones has cheated him, but the two, nevertheless, finish up firm friends.

Mr. Bones introduces Dan to a theatrical boarding-house run by pretty Millie Cook, coquettish daughter of an old trouper. Dan, Mr. Bones and Whitlock and Cook, two other guests, form a successful minstrel quartet but before they get in the money their theat is burned down. Meanwhile, Dan and Mill fall in love. Dan goes home to break off h engagement to Jean, but when he finds th she has been stricken with paralysis marries her. He returns with her to N Orleans and eventually a big minstrel sho is put into rehearsal. Jean soon feels th Dan has married her out of pity, but Mill prevents her from doing anything rash. the opening night a fire breaks out while D is singing "Dixie," his latest song, and t excitement results in the number being give a rousing tempo. It is a terrific success an all ends well for all.

Acting.—Bing Crosby acts naturally, displa a sure sense of comedy and sings delightfu as Dan. Dorothy Lam r and Marjor Reynolds register in cont st as Millie a Jean, and Billy De Wolfe, newcomer to t screen, is a hit as the nscrupulous M Bones. Lynne Overman, F ymond and Edd Foy, Jun., complete the b and most vers tile teamwork seen for m a day.

Production.—The tale, w ch is, at one a the same time, biography d theatre histor recognises both the virtue nd the frailties the born trouper, interlace them with appe ing romantic sentiment a punctuates the with laughable and ti ling pyrotechn highlights. Tuneful songs, cturesque stagin and Technicolor do the t.

We could, with justific on, say more—w could, for instance, dwel gain on its clev casting and irresistible minine angle—b there is no need to pain the box-office li Grab it and grab it quic y is our advice every showman.

Points of Appeal.—N t, amusing a appealing story, delighti settings, pleasa numbers, excellent te work, irresistib feminine angles, good titl nd box-office sta

Continued on ge 23

THEY MET
IN THE
DARK
GR
RCEL
Production

JAMES MASON

JOYCE HOWA

TOM WAL

THEY MET I

Directed

D
S

THE DARK

hony Gilbert

AREL LAMAC ☆ Produced by MARCEL HELLMAN
Dialogue Direction by BASIL SIDNEY

Screen Play by
E DE GRUNWALD & MILES MALLESON

Based on ... to by
ARTLETT VICTOR MACLURE JAMES SEYMOUR

with
AN EY * EDWARD RIGBY * RONALD WARD * DAVID FARRAR
EPA NEK * BETTY WARREN * WALTER CRISHAM
OBEY * RONALD CHESNEY * PEGGY DEXTER
FINLAY CURRIE

BL The British Library
cms. ins. 1 2

PROVINCIAL TRADE SHOWS :

BIRMINGHAM	Scala	Wednesday,	25th August	10.30
NOTTINGHAM	Ritz	Wednesday,	25th August	10.45
LIVERPOOL	Scala	Wednesday,	25th August	10.45
NEWCASTLE	Stoll P.T.	Wednesday,	25th August	10.45
BELFAST	Classic	Wednesday,	25th August	10.45
CARDIFF	Capitol	Friday,	27th August	10.45
MANCHESTER	Gaiety Theatre	Tuesday,	31st August	10.45
GLASGOW	La Scala	Wednesday,	1st September	10.45
LEEDS	Tower	Thursday,	2nd September	10.45
SHEFFIELD	Cinema House	Wednesday,	8th September	10.45

RELEASED NOVEMBER 1

GFD

GENERAL FILM DISTRIBUTORS LTD., WARDOUR ST., LONDON, W.1. GERRARD 7311

on page 18

Met in the Dark

British (U). Directed by Karel ...aring James Mason, Joyce ...om Walls. 9,365 *feet. Release November* 1, 1943.

AR, lavishly mounted romantic ...odrama, recounting the breath- ...s of a young naval officer and ...Canadian girl who meet in ...stances, but, following a period ...artily collaborate in a fantastic ...Government plot to smoke out ...ionage agents.

...oth untidy and extravagant, but ...d deal of colourful and exciting ...bustling and thrilling surface ...enerous technical presentation ...much popular adventure enter- ...d star, title and quota thriller ...rial masses.

...tenant-Commander Heritage, a ...fficer, presumably falls down on ... in charge of a convoy and is ... Service. He makes for the ...a lonely cottage. Laura Verity, ...Canadian, arrives in England to ...N.S., and makes for the same ...is the first arrival and finds the ...d girl. Heritage closely follows ... thinks he is the murderer. ...s explanations satisfy her.

...clue leads to Child's Theatrical ... both Laura and Heritage have ... moments before Christopher ...ead of the firm, proves to be ...orally responsible for the girl's murder, and ...e leader of a gang which has been extracting ...formation from sailors and planting false ...lers on naval officers. At this juncture, it ...-spires that Heritage's dismissal from the ...rvice had been part of an official plan to ...nd up the crooks. Laura joins the ...R.N.S., but marries Heritage first.

Acting.—James Mason works hard and ...ings all possible conviction to the rôle of ...ro. Joyce Howard also leaves nothing to ...ance as Laura, but is embarrassingly coy at ...es. Tom Walls is every inch the Lyceum ...lan as Child. The supporting cast is very ...g and imposing.

Production.—The story opens with a court ...artial scene, steps from there to Blackpool, ...uses awhile, then moves to the lonely ...tage, and finally finishes up at Liverpool's ...any entertainments area, where the chances ...dance hall and cabaret are not missed. ...he fact that the happenings, although fre- ...ently hectic, do not always make sense, is ...t, however, seriously damaging to the ...neral effect. The exciting, tender and ...using in- ...ents register singly, if not in ...e lively alternation, backed by ...nical presentation, leaves little ...ard questions.

Points of Appeal.—Crowded and topical ...e characterisation, imposing ...max, and star and title values.

lers to Hold

... Universal. American (U). ...ank Ryan. Featuring Deanna ...rbin, ...oh Cotten and Charles ...nninger. ...7 *feet. Release October* 4, 1943.

...ELIGHT- ... "girl-gets-boy" romantic ...comedy ...h tuneful, neatly interpreted ...gs, telli- ...w the youngest of "The Three ...art Girls ...breaks down the resistance of ... marriag- ...y youth of her dreams. The ...y, altho- ...built around adult characters, ...sistibl- ...d disarmingly ingenuous. Its ...ural cha- ...nd winning appeal lie in the ...tle and ...manlike manner in which it ...ps abrea- ... the times in background and ...ail with- ...acrificing essential personal, ...rather fa- ... appeal. ...Pastes ...is not the sponsor on this ...asion, ... the picture, nevertheless, ...sures u- ...Deanna Durbin's best. ...Excellent ...eral booking, an infallible ...ular boy- ...e certainty.

Story. — Penny, charming and spirited daughter of Judson Craig, a wealthy and intensely patriotic, if somewhat absent-minded industrialist, and Bill Morley, a fancy-free aeroplane builder, meet while giving blood transfusions. Penny mistakes Bill for a doctor, and he, fascinated by her charm and youth, keeps up the deception until they get better acquainted. When they do Penny finds herself head over heels in love, but Bill shudders away from matrimony.

Penny takes a job to be near Bill, who, by the way, is impatiently awaiting a commission in the Air Force, but fails to make him weaken. When he gets his papers Penny secretly tries to have him reserved, but her father, knowing Bill, refuses to pull any wires. Bill finally goes, but at the last minute he realises that he does love Penny. There is a tender meeting and parting before he goes.

Acting.—Deanna Durbin acts naturally and sings delightfully as Penny. Hers is a winning performance. Joseph Cotten, brilliant star of "Shadow of Doubt," gives agreeable proof of his versatility as Bill, and Charles Winninger is equally good as Judson. The supporting players, too, are hand-picked.

Production.—The story, which gracefully and wisely clings to the tender and ingratiating "Three Smart Girls" tradition, reverses the order of things by allowing the heroine to chase the hero, but the pursuit and conquest are so delightfully accomplished that all will be completely captivated.

The main action alternates between Penny's palatial home, the bustling war time aircraft factory and the rowdy canteen, but whatever the background, each incident is handled with impeccable taste. Moreover, a smooth undercurrent of timely patriotic sentiment securely welds the whole, while a number of clever and original gags subtly underline its appealing emotional highlights. The film is, in fact, a grand gift for the universal box-office.

Points of Appeal.—Bright, topical and tender story, charm, dazzling versatility and superb singing of Deanna Durbin, clever support, brilliant dialogue, tuneful numbers, excellent technical presentation, terrific feminine and family angles, and box-office stars.

Watch on the Rhine

Warner. American (U). Directed by Herman Shumlin. Featuring Bette Davis, Paul Lukas and Lucille Watson. 10,058 *feet. Release not fixed.*

INTELLIGENT and at times profoundly moving political melodrama, sincerely and painstakingly adapted from the phenomenal New York and London stage success. The leading players extract every ounce of drama and propaganda from the stern and poignant tale, which turns on Nazi intimidation in an American home, but their artistry occasionally puts a curb on action with the result that the development is rather leisurely.

Nevertheless, it holds and steadily builds up strong human and feminine appeal. Furthermore, it is endowed with exceptional title and star values. Its conspicuous selling angles alone make it an obvious box-office proposition. Its undoubted merit confirms first impressions. Outstanding booking, particularly for good- and high-class halls.

Story.—Sara, American wife of Kurt Muller, member of a secret anti-Nazi movement, visits Fanny Farrelly, her wealthy widowed mother, in Washington. She is accompanied by Kurt and their three young children—Joshua, Bodo and Babette. Count Teck de Brancovis, an ex-Roumanian diplomat, and Marthe, his American-born wife, are Fanny's guests. Teck, who suspects Marthe of having an affair with David, Fanny's son, is badly in need of funds. He recognises Kurt as an associate of Max Freidank, leader of a powerful anti-Fascist movement, and threatens to talk at the German Embassy unless Kurt bribes him with the movement's funds.

Kurt, who has arranged to smuggle the money into Germany to help Freidank, a prisoner, refuses to be intimidated and kills Teck. Fanny and David admire Kurt's stand against Nazism and promise to hold their tongues until he is well on his way back to Germany. The tale ends with Kurt saying good-bye to Sara and his children.

Acting.—Paul Lukas easily gives his best screen performance as the determined, idealistic, Kurt; Bette Davis meets all demands as the loyal Sara. George Colouris gives a polished portrayal as the unscrupulous Teck, and Lucile Watson is a tower of strength as the shrewd and likeable Fanny. The supporting cast is equally good.

Production.—The picture is faithful to the stage play, inasmuch as it introduces the evils of Nazism into the family circle, but it leaves considerably less to the imagination. The climax could, with advantage have come sooner.

Its secret lies in its ability to fire its deadly ammunition from the heart. Its point and humanity will commend it to all thinking audiences. Its irresistible title and star values should entice the rest. Unquestionably an important picture, and, on many grounds, a box-office one.

Points of Appeal. — Strong, thought-provoking, moving and exciting story, very good characterisation, sensitive, even if occasionally over-deliberate development and big title and star values.

Mexican Spitfire's Blessed Event

RKO-Radio. American (A). Directed by Leslie Goodwins. Featuring Lupe Velez, Leon Errol and Walter Reed. 5,698 *feet. Release not fixed.*

GIDDY domestic-cum-big business farcical comedy, the latest of the popular Mexican Spitfires, telling how a misunderstanding over a baby ultimately leads to the landing of a big contract. The story, although crazy, is cut to pattern, but another clever dual portrayal by Leon Errol and vigorous and versatile support by Lupe Velez, Elisabeth Risdon and Lydia Bilbrook, other favourites of the series, prevents any flagging in the light-hearted entertainment. Technically, it can compete with the best. Very good comedy "programmer" for all classes.

Story.—Dennis Lindsay, partner with his jittery Uncle Matt in an advertising business, and Sharpe, canvasser for a rival firm, compete for the favours of Lord Epping, an alcoholic peer. Carmelita, Dennis's attractive and explosive Mexican wife, wires her husband from a dude ranch that there is an addition to their family. Dennis jumps to the conclusion that he is a father, but all that has really happened is that their pet ocelot has had a cub. Lord Epping is informed of the "good news" by Dennis and promises to give him a big advertising contract.

Sharpe soon learns of the error, but in the meantime Carmelita borrows a baby and presents it to Lord Epping as her own. His lordship falls for the trick and signs the coveted contract in the infant's name. Uncle Matt puts over his impersonation of Lord Epping to keep Sharpe quiet, but eventually it is learned that Carmelita really is to have a baby, and all ends as it should.

Acting.—Leon Errol is in irresistible form as Uncle Matt and Lord Epping; Lupe Velez is an attractive and volatile Carmelita, and Walter Reed, Elisabeth Risdon, Lydia Bilbrook and Hugh Beaumont also register in direct support.

Production.—The story repeats many of the gags and situations featured in previous pictures of the series, but good teamwork, timing and technical presentation keep the bustling humour fresh. It's good Leon Errol and good fun. It's also cut to a most accommodating length. Title, star and series values clinch an attractive deal in handy screen comedy merchandise.

Points of Appeal.—Neat, if lunatic, story, great performance by Leon Errol, good support, piquant flavour, excellent technical presentation and big title, star and series values.

Continued on page 25

PROVINCIAL TRADE SHOWS :

BIRMINGHAM	Scala	Wednesday,	25th August	10.30 a.m.
NOTTINGHAM	Ritz	Wednesday,	25th August	10.45 a.m.
LIVERPOOL	Scala	Wednesday,	25th August	10.45 a.m.
NEWCASTLE	Stoll P.T.	Wednesday,	25th August	10.45 a.m.
BELFAST	Classic	Wednesday,	25th August	10.45 a.m.
CARDIFF	Capitol	Friday,	27th August	10.45 a.m.
MANCHESTER	Gaiety Theatre	Tuesday,	31st August	10.45 a.m.
GLASGOW	La Scala	Wednesday,	1st September	10.45 a.m.
LEEDS	Tower	Thursday,	2nd September	10.45 a.m.
SHEFFIELD	Cinema House	Wednesday,	8th September	10.45 a.m.

RELEASED NOVEMBER 1

GFD

AL FILM DISTRIBUTORS LTD., WARDOUR ST., LONDON, W.1. GERRARD 7311

Continued from page 18

They Met in the Dark

General F... British (U). Directed by Karel Lamac. Featuring James Mason, Joyce Howard and Tom Walls. 9,365 feet. Release November 1, 1943.

SPECTACULAR, lavishly mounted romantic crime melodrama, recounting the breathless adventures of a young naval officer and an attractive Canadian girl who meet in sinister circumstances, but, following a period of mistrust, heartily collaborate in a fantastic yet successful Government plot to smoke out murderous spionage agents.

The tale is both untidy and extravagant, but covers a good deal of colourful and exciting ground. Its bustling and thrilling surface action and generous technical presentation account for much popular adventure entertainment. Good star, title and quota thriller for the industrial masses.

Story.—Lieutenant-Commander Heritage, a young naval officer, presumably falls down on his job while in charge of a convoy and is dismissed the Service. He makes for the west coast and a lonely cottage. Laura Verity, an attractive Canadian, arrives in England to join the W.R.N.S., and makes for the same cottage. She is the first arrival and finds the body of a dead girl. Heritage closely follows and Laura thinks he is the murderer. Eventually his explanations satisfy her.

A chance clue leads to Child's Theatrical Agency, but both Laura and Heritage have many uneasy moments before Christopher Child, the head of the firm, proves to be morally responsible for the girl's murder, and the leader of a gang which has been extracting information from sailors and planting false orders on naval officers. At this juncture, it transpires that Heritage's dismissal from the Service had been part of an official plan to round up the crooks. Laura joins the W.R.N.S., but marries Heritage first.

Acting.—James Mason works hard and brings all possible conviction to the rôle of hero. Joyce Howard also leaves nothing to chance as Laura, but is embarrassingly coy at times. Tom Walls is every inch the Lyceum villain as Child. The supporting cast is very strong and imposing.

Production.—The story opens with a court martial scene, steps from there to Blackpool, pauses awhile, then moves to the lonely village, and finally finishes up at Liverpool's Army entertainments area, where the chances of dance hall and cabaret are not missed. The fact that the happenings, although frequently hectic, do not always make sense, is not, however, seriously damaging to the general effect. The exciting, tender and amusing incidents register singly, if not in pattern, and the lively alternation, backed by excellent technical presentation, leaves little time for awkward questions.

Points of Appeal.—Crowded and topical story, adequate characterisation, imposing cast, exciting climax, and star and title values.

Hers to Hold

General F.D. - Universal. American (U). Directed by Frank Ryan. Featuring Deanna Durbin, Joseph Cotten and Charles Winninger. 8,487 feet. Release October 4, 1943.

DELIGHTFUL "girl-gets-boy" romantic comedy with tuneful, neatly interpreted songs, telling how the youngest of "The Three Smart Girls" breaks down the resistance of a marriage-shy youth of her dreams. The story, although built around adult characters, is irresistibly and disarmingly ingenuous. Its natural charm and winning appeal lie in the subtle and showmanlike manner in which it keeps abreast of the times in background and detail without sacrificing essential personal, rather family, appeal.

Joe Pasternak is not the sponsor on this occasion, but the picture, nevertheless, measures up to Deanna Durbin's best.

Excellent general booking, an infallible popular box-office certainty.

Story. — Penny, charming and spirited daughter of Judson Craig, a wealthy and intensely patriotic, if somewhat absent-minded industrialist, and Bill Morley, a fancy-free aeroplane builder, meet while giving blood transfusions. Penny mistakes Bill for a doctor, and he, fascinated by her charm and youth, keeps up the deception until they get better acquainted. When they do Penny finds herself head over heels in love, but Bill shudders away from matrimony.

Penny takes a job to be near Bill, who, by the way, is impatiently awaiting a commission in the Air Force, but fails to make him weaken. When he gets his papers Penny secretly tries to have him reserved, but her father, knowing Bill, refuses to pull any wires. Bill finally goes, but at the last minute he realises that he does love Penny. There is a tender meeting and parting before he goes.

Acting.—Deanna Durbin acts naturally and sings delightfully as Penny. Hers is a winning performance. Joseph Cotten, brilliant star of "Shadow of Doubt," gives agreeable proof of his versatility as Bill, and Charles Winninger is equally good as Judson. The supporting players, too, are hand-picked.

Production.—The story, which gracefully and wisely clings to the tender and ingratiating "Three Smart Girls" tradition, reverses the order of things by allowing the heroine to chase the hero, but the pursuit and conquest are so delightfully accomplished that all will be completely captivated.

The main action alternates between Penny's palatial home, the bustling war time aircraft factory and the rowdy canteen, but whatever the background, each incident is handled with impeccable taste. Moreover, a smooth undercurrent of timely patriotic sentiment securely welds the whole, while a number of clever and original gags subtly underline its appealing emotional highlights. The film is, in fact, a grand gift for the universal box-office.

Points of Appeal.—Bright, topical and tender story, charm, dazzling versatility and superb singing of Deanna Durbin, clever support, brilliant dialogue, tuneful numbers, excellent technical presentation, terrific feminine and family angles, and box-office stars.

Watch on the Rhine

Warner. American (U). Directed by Herman Shumlin. Featuring Bette Davis, Paul Lukas and Lucille Watson. 10,058 feet. Release not fixed.

INTELLIGENT and at times profoundly moving political melodrama, sincerely and painstakingly adapted from the phenomenal New York and London stage success. The leading players extract every ounce of drama and propaganda from the stern and poignant tale, which turns on Nazi intimidation in an American home, but their artistry occasionally puts a curb on action with the result that the development is rather leisurely.

Nevertheless, it holds and steadily builds up strong human and feminine appeal. Furthermore, it is endowed with exceptional title and star values. Its conspicuous selling angles alone make it an obvious box-office proposition. Its undoubted merit confirms first impressions. Outstanding booking, particularly for good- and high-class halls.

Story.—Sara, American wife of Kurt Muller, member of a secret anti-Nazi movement, visits Fanny Farrelly, her wealthy widowed mother, in Washington. She is accompanied by Kurt and their three young children—Joshua, Bodo and Babette. Count Teck -de Brancovis, an ex-Roumanian diplomat, and Marthe, his American-born wife, are Fanny's guests. Teck, who suspects Marthe of having an affair with David, Fanny's son, is badly in need of funds. He recognises Kurt as an associate of Max Freidank, leader of a powerful anti-Fascist movement, and threatens to talk at the German Embassy unless Kurt bribes him with the movement's funds.

Kurt, who has arranged to smuggle the money into Germany to help Freidank, a prisoner, refuses to be intimidated and kills Teck. Fanny and David admire Kurt's stand against Nazism and promise to hold their tongues until he is well on his way back to Germany. The tale ends with Kurt saying good-bye to Sara and his children.

Acting.—Paul Lukas easily gives his best screen performance as the determined, idealistic, Kurt; Bette Davis meets all demands as the loyal Sara. George Colouris gives a polished portrayal as the unscrupulous Teck, and Lucile Watson is a tower of strength as the shrewd and likeable Fanny. The supporting cast is equally good.

Production.—The picture is faithful to the stage play, inasmuch as it introduces the evils of Nazism into the family circle, but it leaves considerably less to the imagination. The climax could, with advantage have come sooner.

Its secret lies in its ability to fire its deadly ammunition from the heart. Its point and humanity will commend it to all thinking audiences. Its irresistible title and star values should entice the rest. Unquestionably an important picture, and, on many grounds, a box-office one.

Points of Appeal. — Strong, thought-provoking, moving and exciting story, very good characterisation, sensitive, even if occasionally over-deliberate development and big title and star values.

Mexican Spitfire's Blessed Event

RKO-Radio. American (A). Directed by Leslie Goodwins. Featuring Lupe Velez, Leon Errol and Walter Reed. 5,698 feet. Release not fixed.

GIDDY domestic-cum-big business farcical comedy, the latest of the popular Mexican Spitfires, telling how a misunderstanding over a baby ultimately leads to the landing of a big contract. The story, although crazy, is cut to pattern, but another clever dual portrayal by Leon Errol and vigorous and versatile support by Lupe Velez, Elisabeth Risdon and Lydia Bilbrook, other favourites of the series, prevents any flagging in the light-hearted entertainment. Technically, it can compete with the best. Very good comedy "programmer" for all classes.

Story.—Dennis Lindsay, partner with his jittery Uncle Matt in an advertising business, and Sharpe, canvasser for a rival firm, compete for the favours of Lord Epping, an alcoholic peer. Carmelita, Dennis's attractive and explosive Mexican wife, wires her husband from a dude ranch that there is an addition to their family. Dennis jumps to the conclusion that he is a father, but all that has really happened is that their pet ocelot has had a cub. Lord Epping is informed of the "good news" by Dennis and promises to give him a big advertising contract.

Sharpe soon learns of the error, but in the meantime Carmelita borrows a baby and presents it to Lord Epping as her own. His lordship falls for the trick and signs the coveted contract in the infant's name. Uncle Matt puts over his impersonation of Lord Epping to keep Sharpe quiet, but eventually it is learned that Carmelita really is to have a baby, and all ends as it should.

Acting.—Leon Errol is in irresistible form as Uncle Matt and Lord Epping; Lupe Velez is an attractive and volatile Carmelita, and Walter Reed, Elisabeth Risdon, Lydia Bilbrook and Hugh Beaumont also register in direct support.

Production.—The story repeats many of the gags and situations featured in previous pictures of the series, but good teamwork, timing and technical presentation keep the bustling humour fresh. It's good Leon Errol and good fun. It's also cut to a most accommodating length. Title, star and series values clinch an attractive deal in handy screen comedy merchandise.

Points of Appeal.—Neat, if lunatic, story, great performance by Leon Errol, good support, piquant flavour, excellent technical presentation and big title, star and series values.

Continued on page 25

FILMS REGISTERED UNDER THE ACT

BY the courtesy of the Editor of the *Board of Trade Journal*, we are enabled to present a list which covers the peri June 17, 1943, to July 19, 1943. Films, the names of which appear in italics, are parts of a series (or serials).

BRITISH

Title of Film.	Registered by.	Maker's name.	Length (feet).	No.
JUNE 17.				
War in the Pacific	N.S.S. Prod.	Shell Refining & Marketing Co.	1,400	Br./E. 6459
JUNE 21.				
Pathe Pictorial—Nos. 365/377	Pathe	Pathe	855	Br./R. 6464
Pathe Pictorial—No. 372	Pathe	Pathe	835	Br./R. 6465
Pathe Pictorial—No. 373	,,	,,	780	Br./R. 6466
Pathe Pictorial—No. 374	,,	,,		
JUNE 23.				
The Silent Village	Ealing Dist.	Crown Film Unit	3,267	Br./E. 6469
Control Room	N.S.S. Prod.	Shell Refining & Marketing Co.	2,073	Br./E. 6470
JUNE 28.				
The Life and Death of Colonel Blimp.	G.F.D.	Independent Producers.	14,676	B./Tr. 6490
JULY 2.				
Undercover	United Artists	Ealing Studios	7,025	Br./Tr. 6493
Close Quarters	Ealing Dist.	Crown Film Unit	6,770	Br./R. 6494
JULY 8.				
The B.B.C. Brains Trust No. 3.	Anglo-American	Strand Film	3,001	Br./E. 6500
Boxing for Victory	New Realm	Norman's Film Service.	1,606	Br./R. 6503
JULY 10.				
Road to Tokyo	United Artists	The National Film Board of Canada.	1,720	Br./E. 6505
Fighting Freighters	,,	,,	1,751	Br./E. 6506
Battle is their Birthright	,,	,,	1,484	Br./E. 6507
JULY 12.				
Village by the Sea	Warner	B.S. Prod.	1,530	Br./R. 6508
JULY 14.				
Mills of Men	G.F.D.	British Foundation Pictures.	1,590	Br./R. 6527
JULY 15.				
Vendetta	20th Century-Fox	,,	1,755	Br./R. 6535
Up from Somerset	,,	Associated Independent Producers.	1,725	Br./R. 6536

FOREIGN

Title of Film.	Registered by.	Maker's name.	Length (feet).	No.
JUNE 8.				
Hello, Frisco, Hello	20th Century-Fox	20th Century-Fox	8,879	F. 6439
Sports Immortals	,,	,,	941	F. 6440
JUNE 9.				
Salute for Three	Paramount	Paramount	6,774	F. 6441
Reveille With Beverly	Columbia	Columbia	6,989	F. 6442
After Midnight	,,	,,	5,842	F. 6443
Screen Snapshots No. 111.	,,	,,	807	F. 6444
Screen Snapshots No. 112.	,,	,,	913	F. 6445
Old and Modern New Orleans.	,,	,,	961	F. 6446
Cholly Polly	,,	,,	579	F. 6447
Kiss and Wake Up	,,	,,	1,591	F. 6448
Great Glover	,,	,,	1,677	F. 6449
Lightning Strikes Twice	,,	,,	929	F. 6450
Ladies' Day in Sport	,,	,,	872	F. 6451
JUNE 10.				
Aerial Gunner	Paramount	Paramount	6,760	F. 6452
JUNE 11.				
Presenting Lily Mars	M-G-M	M-G-M	9,319	F. 6453
Pilot No. 5	,,	,,	6,351	F. 6454
JUNE 15.				
The Spirit of West Point	Warner	Warner	1,288	F. 6455
Private Pluto	RKO-Radio	Walt Disney Prod.	615	F. 6456
The Flying Jalopy	,,	,,	666	F. 6457
JUNE 16.				
Hangmen Also Die	United Artists	Arnold Pressburger.	12,101	F. 6458
JUNE 21				
Below the Border	Pathe	Monogram	5,149	F.6460
Attorney for the Defence	,,	,,	5,632	F. 6461
Man of Courage	,,	Producers Releasing Corp.	5,966	F. 6462
Miss V. from Moscow	,,	,,	5,986	F. 6463
Canal Gipsies	New Realm	Ideal Picture Corp.	578	F. 6467
JUNE 22.				
The More the Merrier	Columbia	Columbia	9,365	F. 6468
JUNE 23.				
They Came to Blow Up America.	20th Century-Fox	20th Century-Fox	6,585	F. 6471
To-night We Raid Calais	,,	,,	6,311	F. 6472
Crash Dive	,,	,,	9,449	F. 6473
JUNE 24.				
Henry Swings It	Paramount	Paramount	5,808	F. 6474
China	,,	,,	7,098	F. 6475
Spinach for Britain	,,	,,	565	F. 6476

Title of Film.	Registered by	Maker's Name	Length (feet)	No.
JUNE 25.				
Benjamin Franklin, Jr.	M-G-M	M-G-M	982	F. 647
Barney Bear's Victory Garden	,,	,,	692	F. 647
Chips Off the Old Block	,,	,,	723	F. 647
The Early Bird Dood It	,,	,,	793	F. 647
Family Troubles	,,	,,	981	F. 647
Fine Feathered Friend	,,	,,	703	F. 647
Hollywood Daredevils	,,	,,	840	F. 647
Portrait of a Genius	,,	,,	978	F. 647
Sufferin' Cats	,,	,,	699	F. 647
Wild Horses	,,	,,	699	F. 647
JUNE 26.				
I Walked with a Zombie	RKO-Radio	RKO-Radio	6,186	F. 647
The Falcon Strikes Back	,,	,,	5,937	F. 647
Education for Death	,,	Walt Disney Prod.	925	F. 647
JUNE 30.				
Background to Danger	Warner	Warner	7,196	F. 647
Above Suspicion	M-G-M	M-G-M	8,144	F. 647
JULY 3.				
Petticoat Larceny	RKO-Radio	RKO-Radio	5,509	F. 647
This Land is Mine	,,	,,	9,293	F. 647
JULY 6.				
Crazy to Kill	M-G-M	M-G-M	8,093	F. 647
The Girl in Overalls	,,	,,	7,765	F. 647
Five Graves to Cairo	Paramount	Paramount	8,683	F. 647
JULY 8.				
Arizona Cyclone	G.F.D.	Universal	5,096	F. 65
Boss of Hangtown Mesa	,,	,,	5,206	F. 65
JULY 10.				
Deep in the Heart of Texas.	,,	,,	5,464	F. 65
JULY 12.				
A Coy Decoy	Warner	Warner	686	F. 65
Sniffer Soldiers	,,	,,	777	F. 65
Carl Hoff and Orchestra No. 4.	,,	,,	874	F. 65
Argentine Horses	,,	,,	901	F. 65
U.S. Army Band	,,	,,	779	F. 65
A Ship is Born	,,	,,	1,936	F. 65
Youth Takes a Hand	Pathe	Producers' Releasing Corp.	5,658	F. 65
The Yanks are Coming	,,	,,	5,733	F. 65
Boss of Big Town	,,	,,	5,803	F. 65
The Crime Smasher	,,	Monogram	5,525	F. 65
Lady from Chungking	,,	Producers' Releasing Corp.	6,220	F. 65
The Payoff	,,	,,	6,494	F. 65
Prison Mutiny	,,	Monogram	5,766	F. 65
JULY 13.				
Dizzy Detectives	Columbia	Columbia	1,671	F. 65
Malice in Slumberland	,,	,,	572	F. 65
Ham and Yeggs	,,	,,	1,516	F. 65
Community Sing No. 58	,,	,,	849	F. 65
Sappy Pappy	,,	,,	1,441	F. 65
JULY 14.				
Little Joe, the Wrangler	G.F.D.	Universal	5,468	F. 65
Cheyenne Roundup	,,	,,	5,328	F. 65
The Old Chisholm Trail	,,	,,	5,450	F. 65
After Work	Soviet Film Agency	Central News Reel	900	F. 65
JULY 15.				
Coney Island	20th Century-Fox	20th Century-Fox	8,671	F. 65
Along the Texas Range	,,	,,	910	F. 65
Well Rowed Harvard	,,	,,	817	F. 65
Tarakanova	Film Traders	Nero Films	8,199	F. 65
JULY 16.				
Du Barry was a Lady	M-G-M	M-G-M	9,057	F. 65
JULY 17.				
Diving Daredevils	Columbia	Columbia	819	F. 65
Screen Snapshots No.110	,,	,,	897	F. 65
Slay it with Flowers	,,	,,	655	F. 65
Murder in Times Square	,,	,,	5,871	F. 65
Redhead from Manhattan	,,	,,	5,706	F. 65
JULY 19.				
Chatterbox	British Lion	Republic Prod.	6,847	F. 65
Idaho	,,	,,	6,119	F. 65
Tahiti Honey	,,	,,	6,295	F. 65
Mantrap	,,	,,	5,205	F. 65

KEY TO REGISTRATION PREFIXES.

Br./E. indicates "Registered for the exhibitors' quota only."

Br./R. indicates "Registered for the exhibitors' and renters' quotas."

Br./DR. indicates "Registered for the exhibitors' quota and doubled for the renters' quota."

Br./TR. indicates "Registered for the exhibitors' quota and trebled for the renters' quota."

ntinued fr a page 28

Actio in the North Atlantic

arner. erican (A). Directed by Lloyd con. aturing Humphrey Bogart, ymond Massey and Julie Bishop. 11,4 feet. Release not fixed.

PECTAC AR headline melodrama of the Merch Navy, lustily built in the "In hich We erve" tradition, centreing on a gh, yet big-hearted cargo boat-crew that torpedo in the Caribbean, but takes its enge aft it has been posted to a new p and gi instructions to deliver valuable r materia at Murmansk. The heroic tale, viously i pired by fact, opens and ends h some the most exciting and realistic nes ever resented on the screen of a lone p's duels with U-boats.

n betwe it manufactures humorous, using an inspiring by-play from lifelike aracter dr wing, pithy and pungent dialogue d accurat tmosphere. It is, perhaps, more a man's f n than a woman's, but, nevertheless, powerful and persuasive enough to be rked down as a cast-iron certainty for both. cellent general booking, a big picture in ry sense of the word.

Story.—An American oil tanker is torpedoed the Caribbean. It catches fire and sinks, most of the crew manage to take to a t. Not content with sinking the tanker, the boat commander rams the lifeboat. Luckily, ve Jarvis, the captain, Joe Rossi, the chief te, and a number of other survivors manage reach a raft and are later rescued.

teve spends a few days at home with his e, and Joe, although a cynic, finds one. meet again on the *Seawitch*, a new Liberty t. Their destination is Murmansk, and sail in convoy. During a fog they run o a U-boat nest and are separated from the . They determine to sail and fight on ne, and, after much gun-play and heavy ualties, sink a U-boat and safely deliver ir precious cargo.

cting.—Humphrey Bogart is excellent as , and, so, for that matter, are Raymond ssey, Alan Hale, Dane Clark and Sam Leve key supporting rôles. Julie Bishop and h Gordon have less to do as the only men in the cast, but they, too, play their s well.

roduction.—The picture so cleverly, vividly accurately re-enacts "action in the North antic" that the onlooker, be he man, man, boy or girl, is unconsciously compelled to share the suspense, the excitement occasionally the monotony of life on board a ship in—and sometimes without—convoy. The asides intermittently dwell on romance, but for the most part its profound, taut and breathtaking human drama springs from the brilliant way in which it cross-sections life above and below deck. There is poignant as well as heart-thumping spectacle—there is a particularly moving sea burial sequence—but whatever the mood, its many colours are always in perfect harmony with its inspiring and thrilling basic design. It's both big and box-office.

Points of Appeal.—Grand story, excellent characterisation, fine sentiment, crisp humour, terrific spectacle and exceptional title and star values.

Mr. Lucky

RKO-Radio. American (A). Directed by H. C. Potter. Featuring Cary Grant, Laraine Day and Charles Bickford. 8,941 feet. Release not fixed.

ROMANTIC comedy crime drama describing the hectic courtship of a genial gambler whose slogan is "never give a sucker an even break, but never cheat a friend," and a girl born in the purple. It abounds with clichés, follows the fashion by making the girl chase the boy, and, towards the finish, somewhat disconcertingly plunges into parable, but yet it makes agreeable light entertainment. Its secret is smooth acting, imaginative direction, neat dialogue and good staging. Its title and star values are both big and obvious. Very good comedy booking, a near certainty for the industrial masses and the womenfolk.

Story.—Joe Adams, a gambler, assumes the identity of Joe the Greek, an alien with a prison record, to dodge the draft. Zepp. Joe's unscrupulous partner in a gambling ship, fails to pass his medical, but does not tell Joe. Joe meets Dorothy Bryant, attractive socialite officer of War Relief Inc., and plans to use her to get a gambling concession at a coming charity ball. Dorothy has a feeling that Joe is not on the "up-and-up," but she falls for him and he eventually gets his way.

Mr. Bryant, Dorothy's crusty grandfather, disapproves of Joe and puts the police on his trail, but Joe outwits them. Just before the stage is set for the big charity ball swindle Joe receives a letter intended for the real Joe giving a graphic account of Nazi atrocities in Greece. This shakes him up, and he decides to play straight with War Relief Inc. The crafty Zepp has other ideas, but in the showdown Joe comes out best. He then joins the Merchant Navy, but, needless to say, marries Dorothy in the end.

Acting.—Cary Grant gives a smooth performance as "honest crook" Joe, and Laraine Day is an appealing as well as platinum-plated Dorothy. Paul Stewart, Gladys Cooper and Henry Stephenson are the best of the shrewdly cast supporting players.

Production.—The story opens in a comedy vein, acquires dramatic punch as it progresses and, towards the finish, goes all uplift. Its course is, to put it mildly, erratic, but although we prefer its lighter moments it is, on the whole, pleasantly entertaining. Add title and star values and the popular box-office has definitely got something. Its strong feminine angle is yet another feather in its cap. Its technical presentation, too, is de-luxe.

Points of Appeal.—Erratic yet actionful, amusing and appealing story, very good characterisation, obvious woman's angle and big title and star values.

REISSUE

The Petrified Forest

Warner. American (A). Directed by Archie Mayo. Featuring Leslie Howard, Bette Davis and Humphrey Bogart. 7,490 feet. Release not fixed.

ABSORBING romance with a gangster background. The genius of Leslie Howard as a world-weary and disillusioned author who wills his insurance policy to his girl friend and arranges with a gangster to have himself shot for his lover's benefit, is a gem of acting and the basis of a film of arresting and thought-provoking entertainment. An all-star cast provide appeal for all, but especially for the feminine.

Reviewed previously in the KINE. WEEKLY March 12, 1936.

THIS WEEK'S SHORT

COLUMBIA

A BLITZ ON FRITZ. American (U). Featuring Harry Langdon. Two reels. Release not fixed.—A knockabout comedy about a nincompoop who is unwittingly responsible for the arrest of a bunch of saboteurs. The star is pictured as a docile husband, who, when not collecting salvage by order of the wife, is calmly submitting to the rôle of dummy for a bevy of incompetent first-aid females. Rather feeble comedy, but a suitable fill-up for the smaller family hall.

INTERNATIONAL OPEN BRANCHES

rovincial exhibitors will be interested to know that International n Renters, Ltd., have now ned their own branch offices in provinces for the convenience their exhibitor friends. The resses and telephone numbers as follows:—

ewcastle.—138a, Westgate Road, castle-on-Tyne. Tel.: Newle 24945. Branch manager: J. k.

eds.—34, Wellington Street, ds. Tel.: Leeds 30555. Branch nager: W. Spencer.

anchester.—Parsonage Cham- 3, The Parsonage, Manches- Tel.: Blackfriars 9761.

verpool.—20a, Islington, Liver- Tel.: Liverpool North 0755.

rdiff.—30, Charles Street, Car- Tel.: Cardiff 3732. In charge: ones.

rmingham.—No. 4 Office, 35, n Bright Street, Birmingham. : Midland 4839. Branch nager: Norman Levy.

Continued from page 5

FAIR DEAL URGED IN S.O. CHARITY ASSESSMENTS

woven with the general expenses for the week. For instance, any employee working on Sundays receives—rightly—a day in lieu. Deputies have, obviously, to be provided to fill the positions thus vacated on the various weekdays, and the deputies frequently have to travel from a distant base theatre, receiving travelling expenses and subsistence allowance in consequence.

Much of the work with regard to the Sunday programmes is done by employees in the ordinary course of their weekday duties. Sunday advertising is often upon the same posters and in the same Press advertisements as the announcements appertaining to the week. Is it seriously suggested by anyone with knowledge of the position that these expenses can be accurately extracted and faithfully recorded? Any such suggestion would be grotesque.

Accounts Estimated

Actually, so-called accounts appertaining to Sunday operation are not accounts at all in the accepted sense of the word, but are extracts and estimates which have no finality and are the subject of never-ending discussion and dispute. The preparation of such so-called accounts involves the expenditure of much time and labour which is entirely wasteful and which, under war time conditions, is not available.

Your council demands three-quarters of any profit earned, coupled with the right to say which expenses are, and which are not, permissible charges. It appears to me that the original object was to so frame the condition that the kinema proprietors, after operation, would be spared an actual financial loss, but would not be permitted to make any profit whatsoever.

In actual practice, however, taking into consideration the effect on adjacent days, the result has been a continuous financial loss throughout.

We have appealed to the appropriate committee, and discussions over a long period have failed to provide us with any adequate relief; consequently, the only course remaining to us was to withdraw the service.

This was done with extreme regret, for, obviously, we were sorry to disappoint the members of the Forces and public desiring relaxation on Sundays.

It has never been the policy of this company to withdraw Sunday service if such opening was unprofitable. In the present instance, however, the operation is made uneconomic solely by a licensing stipulation, and under the circumstances it is, we feel, unreasonable to expect us any longer to carry the burden. . . .

It is obvious that throughout your council has endeavoured systematically to impose the heaviest conditions possible upon the kinematograph theatre proprietors, and in consequence cannot avoid accepting responsibility for the fact that such policy has now had the inevitable result of bringing Sunday kinematograph entertainment within the area to a conclusion.

When the representative of this company, R. H. Dewes, was before the appropriate committee on April 29, 1942, he was told that Beckenham was proud of the fact that the conditions in question were the heaviest in the United Kingdom.

This company—and I am certain the same remark applies with equal force to Associated British Cinemas, Ltd.—views the present position with genuine regret for obvious reasons. Sunday opening can be restored at any time if your council grants permission, with terms similar to those generally operated throughout England and Wales.

We do not ask—we have never asked—your council for terms which were more favourable than those in general operation. Our only plea is that the Beckenham terms should be amended where, by comparison, they are unduly severe.

J. DAVIS,
Joint Managing Director
Odeon Theatres, Ltd.

LESSONS IN LANGUAGES AND LOVE

Penelope Dudley Ward, heroine of ENGLISH WITHOUT TEARS (Two-Cities), puts the finishing touch to her makeup at Denham

"English Without Tears" Progress

"English Without Tears," one of the gayest comedies to come out of an English studio, continues on its merry way at Denham. This sophisticated and light-hearted story (from the pens of Anatole de Grunwald and Terence Rattigan) which is being directed by Harold French, has a double love story, that of Penelope Dudley Ward as Joan Heseltine, and Michael Wilding as Gilbey, a butler, and Lili Palmer as Brigid Knudsen, a beautiful Dane, and Albert Lieven as Felix, an internationally famous cartoonist.

Last week some very amusing scenes concerned the "language school" for the Allied Services, run by Penelope Dudley Ward in the magnificent home of her aunt (Margaret Rutherford), where "teacher" Penelope is teaching Central Europeans to say "How now brown cow." Another very amusing scene was that where Michael Wilding, as the family butler become an Army officer, is "given love lessons" by a bunch of merry Allied officers.

Getting the right camera angle for a scene in the Geneva Committee Room in the Two Cities-de Grunwald romantic comedy ENGLISH WITHOUT TEARS. Director Harold French is in conference with Bernard Knowles. On the set are Lili Palmer, Margaret Rutherford, Claude Dauphin and Afrique

SCALA SETTING FOR DRAMA

"Half-way House"

Michael Balcon's "The Half-way House" — a drama of human problems in a ghostly inn—which Basil Dearden is directing at Ealing—continues to make excellent progress.

On Monday, spectacular scenes were shot at the Scala Theatre, representing a Cardiff theatre in which Esmond Knight — as a famous pianist—is giving a farewell concert before leaving to entertain troops abroad. He is seen conducting the orchestra—a convincing performance since Knight was trained to conduct by Walford Hayden. A huge assembly of "extras" formed the audience. Esmond says good-bye to his audience—sadly, because he has just been told by his doctor that he has only six months to live. He speaks in Welsh, in which he was coached by Welsh star Mervyn Johns, who plays the phantom landlord of the "Half-way House."

Other sets which figured in the week's shooting included many interiors of the inn. On Saturday, the entire cast of principals assembled for a dinner scene in the dining-room. They were Tom Walls, Francoise Rosay, Glynis Johns, Mervyn Johns, Esmond Knight, Richard Bird, Sally Ann Howes, Alfred Drayton, Guy Middleton, Valerie White, Philippa Hiatt and Pat McGrath.

SOSKIN'S PLANS

Locations for Aerial Epic of Greece

Osmond Borradaile, specially released for Paul Soskin's production, has now arrived from Canada.

Vernon Sewell, who will be taking out a "Signed with Their Honour" unit early in September to begin exterior work, has returned to London from the North with Philip Thornton, collaborating with him lately on selecting locations.

Thornton has been appointed as adviser to the production, as he was on the headquarters staff of 80 Squadron of Gloster Gladiators.

ARE YOU KEEPING UP THE WASTE-PAPER DRIVE?

The Gladiators are the "star turn" of "Signed with Their Honour" so far as the R.A.F side of the story is concerned, and Philip Thornton has already provided invaluable service in ensuring authenticity of detail.

"Fanny by Gaslight"

ISLINGTON IN THE 'SEVENTIES

A reconstruction of Islington in the 1870's provided Anthony Asquith with current backgrounds for Gainsborough's "Fanny by Gaslight," now in its final stages at Shepherd's Bush. The setting was "The Jolly Bargee" tavern, situated on a cobbled waterfront by the Islington canal. Over the cobbles in her carriage clatters tight-lipped Cathleen Nesbitt as the embittered aristocrat, Kate Somerford, come to demand that barmaid Fanny (Phyllis Calvert) forgoes her love life with her brother. Against the Islington horizon of gasworks, factory chimneys and warehouses, Asquith also staged love scenes between Fanny and her socialite lover, Harry (Steward Granger).

Asquith now takes his unit out into the Hertfordshire countryside for picturesque exteriors, showing Fanny as guest at her father's home after a life in a Haymarket night house.

PALACE SEQUENCE OF "HENRY V"

Cast Additions

Studio shooting started last we on the Two Cities-Laurence Oliv production, "Henry V," in t French king's palace, whe against a background of delic colour which reproduces so fai fully Associate Producer Dal Bower's idea of a mediæ tapestry, Jack Hildyard in cha of the camera and Bob Krasker charge of lighting shot the sce of the King, with the Daup (Max Adrian), Orleans (Fra Lister), Bourbon (Russell Tho dike), the Constable of France (L Genn), and the Queen Mot (Winifred Oughton) at the banq ing table.

Other sequences included wooing of Renee Ascherson. little French Princess, by Laure Olivier as Henry V.

"This Happy Breed" Ending

TECHNICOLOR EXTERIORS

Last week scenes of "This Happy Breed," the Noel Coward-Two Cities Technicolor film, showed the morning of the wedding of Reg (John Blythe), who hails his neighbour, Bob Mitchell (Stanley Holloway), in the su garden of the house next d Robert Newton is also there. Reg's father Frank Gibbons.

A vivid scene sequence depi the departure for the Far Eas Queenie (Kay Walsh). For essential parts of a P. and O. li had been constructed on the and its decks were crowded extra players, recalling wharf departures of happier days. unit also went last week to C ham, where they secured some teresting shots of a church wh Reg goes to marry his boyh sweetheart.

The remaining shots on "T Happy Breed" will be ac sequences, which will be fil some time this week.

STANDARD & SPECIAL
KINE APPARATUS
"MOY-OMNIA"
"MOY-OMNIA"
ERNEST · F · MOY LTD
Greenland Place, Camden Town, London, N.W.1. Tel. Gulliver 5451-3

"GIVE US THE MOON"

Second Week at Islington

THE new Gainsborough comedy "Give Us the Moon," with Maurice Ostrer in charge of production and Edward Black producing, entered a record number of shots under Val Guest's direction during the first day's shooting at Islington. Moving from the Thames Embankment, Guest has been concentrating on the interior of the Hotel Eisenhower, a post-war luxury hotel which, at the beginning of the story, has no guests. Frank Cellier, the proprietor, is tired of working hard while his son, Peter Graves, idles away his days. He turns over the hotel to Peter, and the manager (Bobb McLaughlin) calls the hotel staff together to receive new instructions. Other scenes covered in Pyke's office showed Vic Oliver arriving dressed in a magnificent overcoat with no suit underneath. During the morning he demands his suit from an embarrassed valet and finally leaves the hotel with a new suit and a cheque from Pyke for £100 to avoid a scandal!

The first week's shooting also introduced to films a new child actress, Jean Simmons, who got her part through the Aida Foster School of Dancing when casting director Weston Drury and producer Black were at their wits' end to find a suitable child for the exacting part of tough Heidi. Many of the popular child actresses had been tested, but those who were tough enough were not pretty and the pretty ones were not tough! Jean combines both qualities and got the part without a test.

Margaret Lockwood makes her first appearance this week in the opening scenes at an exclusive girls' school when she, Peter, and Sascha arrive to persuade Miss Handl, the headmistress, to accept Heidi as a pupil.

Village Children at Denham

Twenty of the original village youngsters who took part in the interiors of "The Tawny Pipit" came to London last week to take part in the shooting of interiors of the Two Cities production. The week was scheduled to correspond with school holidays, and the treat of the week's visit to London has been eagerly looked forward to by the children.

The school scenes in which they appear deal with the incident in which the children are chosen to enter the news of the discovery of the rare Tawny Pipits by the vicar (Christopher Steele) and Mrs. Wilton and Rosamund John.

Art Director Alec Vetchinsky has carefully and faithfully reproduced the interior of the village school, with its rows of small, ink-worn desks.

A Scene from SCHWEIK'S NEW ADVENTURES, with Lloyd Pearson, Julien Mitchell and George Carney, which Coronel Pictures will Trade show at the Cambridge Theatre on Friday, August, 27.

Ealing's Tanker Epic Nears Completion

A huge set representing the side of the tanker formed the background of further dramatic scenes in "*San Demetrio*, London." Rain and natural cloud effects contributed to the realism of the shots of the ship's lifeboat. On stage 2 back projection shots of the lifeboat at night were taken.

Important scenes in the tanker's engine-rooms are scheduled to begin next week. Walter Fitzgerald will re-enact the feat of repairing the engines that saved the *San Demetrio*. The scenes will be played under the close supervision of the real-life Pollard, who is technical adviser to director Charles Frend.

Gripping Rescue Scenes

Dramatic scenes of shot-down pilots being rescued by R.A.F. launches were enacted last week for Michael Balcon's story-documentary of the Air Sea Rescue written by Richard Hillary, "For Those in Peril," which Charles Crichton is directing.

The pilots are seen drifting in their rubber dinghies before they are rescued by the launches, aboard which the medical orderlies stand by with their equipment ready to deal with injuries sustained by the pilots.

Exciting scenes — made with R.A.F. co-operation—in an English port show the launches approaching the dinghies.

TWO CITIES FILM OF THE ARMY

Further scenes showing how the citizen is turned into soldier were shot last week for "The Way Ahead," the Two Cities film of Army life.

Sequences taken last week at Denham included a railway station with train and buffet complete. Among jostling travellers are John Laurie, Stanley Holloway, Jimmie Hanley and James Donald recruits making their way to a training centre. The cast of the film, which Carol Reed is directing, also includes Raymond Huntley, Hugh Burdon, Leslie Dwyer and Billy Hartnell, Renee Ascherson, Mary Jerrold and Esme Cannon.

T.U.C. Tribute to Film Propaganda

Should the T.U.C. enter the ranks of film producers? That is the question raised by Councillor C. G. Spragg (Secretary) at the August meeting of the Birmingham Trades Labour Council.

He declared that by using films for trade union propaganda more good could be done by showing a couple of suitable films in a small hall than by speaker shouting outside a factory for a month. It was time the T.U.C. got down to the production of films.

"FRANKIE" STANMORE PASSES

Many studio old-timers will learn with personal regret of the death of Frank Stanmore. Former stage actor, Pressman, and medical student, he became a popular sentimental screen comedian as far back as 1912 in the George Loane Tucker days at Twickenham.

In private, "Frankie" was a most lovable soul, with incurable optimism. Of recent years he struck many bad patches, but when I last saw him his cheeriness was undimmed. He was 66.

Another death to record is that of "Boyd Cable" (Colonel E. A Ewart), the well-known military writer who wrote "The Somme" film and several original scripts for Gainsborough. All who knew this charming, versatile man will mourn his passing.

BR. NATIONAL BUSY

Symphony Orchestra for "Mother Riley"

THE week at National Studios has been a particularly busy one as John Baxter was finishing interiors on George Blake's "The Shipbuilders," Oswald Mitchell has been busy watching the recording of music for "Old Mother Riley Overseas," Leslie and Elizabeth Hiscott were working on exteriors for a new subject and Fred Zelnik with Maclean Rogers, are actively preparing a new musical to take the floor following the Riley subject.

Interiors on "The Shipbuilders" were completed on Friday, with Clive Brook and Margot Grahame featured. On Monday, the first members of the production unit left for further sequences on Clydeside where they will be joined by John Baxter on Thursday. Morland Graham as "Danny, the Riveter," is also due to go North.

A novel touch in the new Mother Riley will be a symphony concert in which the London Symphony Orchestra is featured. Last week the orchestra was down at the studios recording music for this sequence with Harold King in charge of sound and Percival Mackey as musical supervisor.

When this particular scene is shot Stanelli will be seen conducting, for, in addition to being a brilliant comedian Stanelli is also a first-class musician and has conducted some of our leading orchestras. Kitty McShane has already recorded two of the big song numbers—"There's No Place Like the Old Home" and "Moonlight in Lisbon." Actually filming started on Monday in a composite Cornish street set designed by Holmes Paul. Arthur Lucan, Kitty McShane, Morris Harvey, Bob Lloyd, May Norton, Jack Vyvyan, Ferdi Mayer and Denis Carlile appeared in the opening sequences.

Signs of the Times
THE 'MAGAZINE' FILM
Interesting subjects that appeal to all audiences—interspersed with a few attractive short publicity items. 26 Releases per annum—a regular source of revenue to Exhibitors.
Terms upon request. Mention seating capacity and number of shows played weekly.
WALLACE PUBLICITY, LTD
Wallace House, 113 Wardour Street
LONDON, W.1
Telephone GERRARD 3639

TWENTY YEARS AFTER

Licence Imperilled by Exit Condition

FOR 20 years the Queen's Theatre, Rhyl (North Wales)—which is licensed for kinematograph and theatrical performances—has been inspected annually by the Licensing Committee of the Rhyl Council, and through all the years the kinema licence has been renewed without any adverse comment.

Following this year's inspection of the premises, however, the Licensing Committee advocated a structural alteration to one of the emergency exits, and made the renewal of the licence conditional to this being carried out.

The owners of the theatre, Messrs. Rhyl Entertainments, Ltd. (who are also proprietors of two other kinemas in the town), wrote to the Licensing Committee pointing out that the emergency exit in question is exactly the same to-day as it has been since the opening of the theatre, and has been inspected and approved each year by the Licensing Committee without any criticism being offered!

The Licensing Committee, after considering this letter, has decided to modify the alterations previously required, but has nevertheless specifically indicated the work they require to be done.

Scene from SALUTE TO THE MARINES (M-G-M), starring Wallace Beery which is reviewed in this issue

DUTCH FILM STAR'S ESCAPE TO ENGLAND

Jan de Hartog, a Dutch film actor and writer with a great reputation on the Continent, has arrived in London after escaping from the Germans, who had sentenced him to death for anti-Nazi activities in Holland. His best-seller, "Holland's Glory," sold 180,000 copies before the Germans banned it, and his film, "Somewhere in Holland," shared the same fate. Some of his experiences, he says, while he was in hiding from the Nazis were more dramatic than anything he has ever seen on the screen.

De Hartog has crowded plenty of excitement into his 29 years of life. Son of a well-known Dutch professor of theology, he ran away to sea and served before the mast before he became a journalist, an actor, author, film-writer, and film-star.

PROJECTOR FIRE

Young Operators Avert Panic

QUICK and courageous action by two youthful operators saved possible panic in a crowded kinema at Bolton on Tuesday, August 1[5]. The big film was just about to be screened at the final performance at the Queen's when the reel flared up in the projector. The whole of the operating room was filled with smoke and flames, but the operators snapped down the fireproof shutters and confined the flames to the box. They hurled most of the blazing film into the street, and with the quick arrival of the National Fire Service, the fire in the box was extinguished.

The operators, 19-year-old George Garrod, Melville Street, Bolton, and 18-year-old Raymond Crompton, Arnold Street, Bolton, were badly burned about the face and hands. They were removed to Bolton Royal Infirmary.

As the result of the operators' quick action the crowded audience was quite unaware of the fire until they were asked by the manager, J. E. Hobbs, to leave the kinema as quickly and quietly as possible, and they came outside to find the fire engines at work.

Mr. Hobbs told the KINE. "What might have been a very nasty situation was saved by the resourcefulness of the operators, who faced up to it very bravely. The performance had to be abandoned, but we were able to reopen the following day, after securing a new copy of the film, "Commandos Strike at Dawn."

The Queen's is one of Bolton's older first-run kinemas. It is owned by Rialto (Bolton), Ltd., with E. Crook as managing director.

"The Wizard of Oz."

Have your theatre furbished up.

Plan now for the wiz bookings of peace. Are you set?

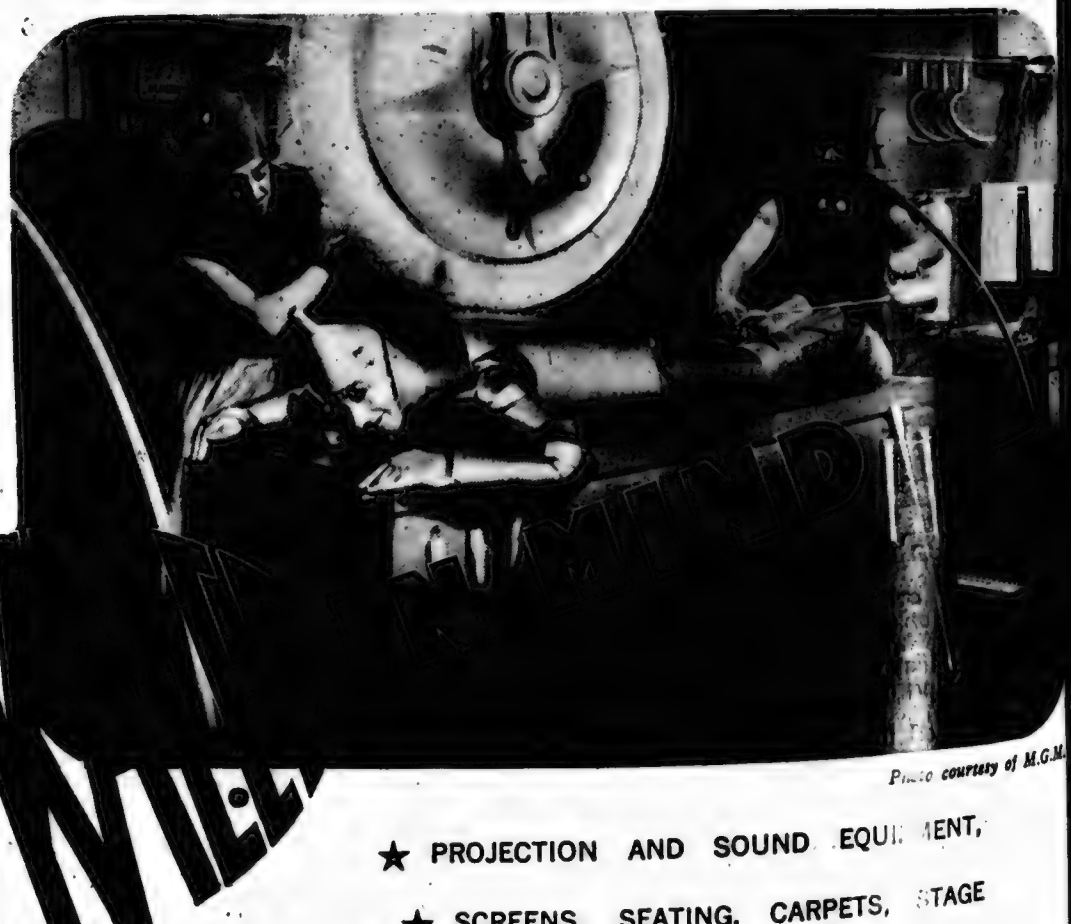


Photo courtesy of M.G.M.

KEEP GB-KALEE

★ PROJECTION AND SOUND EQUIPMENT,
★ SCREENS, SEATING, CARPETS, STAGE
★ DRAPERIES, LIGHTING, DECORATIONS

G. B. KALEE LTD., 60-66, WARDOUR STREET, LONDON, W.1, AND BRANCHES. PHONE: GERRARD 5137/8/9. FACTORIES AT LEEDS, LONDON AND HIGH WYCOMBE

Pitchford

RCA SOUND SYSTEM

The Observation Window

Standards of Technical Instruction

BALANCE OF THEORY AND PRACTICE

ROM the recent proposals for the training of ex-Servicemen as projectionists, referred to column four, two immediate antages will accrue: the exhibi- will find a means of making d his serious shortage of erienced projectionists, while at same time giving a helping d to men whose disabilities are sign that they have deserved of their country. But the me will have more far-reaching sequences: for the first time in history of the film Trade a large of men is being introduced the projection room who have really trained for their job have not had to pick up their wledge as best they might.

HILE a syllabus of the pro- posed course is not, I rstand, yet prepared, it may taken for granted that the .S., which will be in charge of three months' basic training d, will insist on the men being ed for something more than ine-minders. If one may take criterion the course which my ague R. H. Cricks has been ing at the Regent Street Poly- ic for Army projectionists, ees will receive a very sound retical basis to the more prac- part of their training.

AVE occasionally looked in at the Polytechnic and seen the es in progress. Concurrently practical instruction in film ling and projection (carried by sergeants most of whom had film Trade experience) the y trainees are taught the prin- s of construction of their pment, the mysteries of Ohm's quite a bit about amplifiers which subject Malcolm V. e is the lecturer), and a ndwork of optics and other ed subjects. All this has one t in view: that trainees shall sufficient about their equip- to put things right when faults occur. If men with a similar training can be made available to the civilian kinema, it will do an enormous amount in raising the status of the projectionist and the quality of entertainment which is offered to the public.

AT the end of the nine months' course, trainees passing a test will receive a diploma, which should be the passport to employment in any kinema. A point which is, I understand, later to be considered is the possibility of making it possible for existing projectionists to qualify for the same diploma; this is a very necessary step if the new entrants into the box are not to be regarded as having enjoyed advantages denied to the more experienced members of the staff.

MEMBERS of the new Kinema Projectionists' and Engineers' Association have caught me out in a slip made on this page in the July 15 issue. Instead of K.P.E.A. as a shortened description of the organisation, it appeared as K.P.T.A., the differing letter standing for Technicians. This is a mistake, and Tom O'Brien, calling my attention to this, asks me to make it K.P.E.A. in future. Will all readers note the correct initials, please?

MY colleague "Roaming Representative," whose showmanship gleanings figure frequently on subsequent pages, is feeling very pleased with himself because in the KINE. of November 19 he suggested ways and means of colour-flooding the screen by making use of wasted rays from the projection arc. "It was therefore with something like paternal pride that I noticed in the July IDEAL KINEMA that Robert E. Buchan, chief projectionist of the Aldershot Palace, has worked out a gadget for achieving this aim."

"WHEREAS I (disclaiming the requisite technical qualifications—and not having the time for experiment, anyway)," he continues, "merely threw out a would-be helpful hint designed to assist showmen in general, our practical man (who sounds as if he is a canny Scot) has actually worked out the details, and proposes to patent them. Well, here's luck to him. Should I ever be found starving, perhaps he will spare me a kindly thought and cast me a crust from his returns on the patent."

HOW old is old? I was in the projection room of a Trade show theatre in Wardour Street the other day where are two Ross machines which are fifteen years old. They are running well and do a good job of work. Of course, in that time they have had to be supplied with new parts, but the machines have been well looked after by one man for practically all the time, and this is probably the secret of their long life.

PRESENCE of mind of two youthful operators at the Queen's Kinema, Bolton, who acted with the promptitude of seasoned hands, is worthy of high commendation. A sudden ignition of a film being screened filled the room with smoke and flames, but without a second's delay the operators dropped the fireproof shutters and threw the burning film into the street. They were badly burned about the face and hands and were conveyed to hospital.

J. BENSON.

POOL CARBONS

TRAINING DISABLED MEN AS OPERATORS

Scheme being Examined

STEPS are to be taken to put on a firm basis the training of disabled and discharged ex-Service men as projectionists.

Following the enquiry by the Cinematograph Exhibitors' Association for details of the scheme to which the Minister of Pensions recently drew attention, the Minister of Labour has indicated that he would be pleased to give information as to disabled and discharged ex-Service men available for employment. Preliminary discussions have been held between technical officers of the C.E.A. with the British Kinematograph Society which readily expressed a desire to co-operate.

A joint meeting of the officers of the London and Home Counties Branch, together with representatives of the British Kinematograph Society and the National Association of Theatrical and Kine. Employees was held on Wednesday, August 11 to consider the draft of a scheme by which training and employment of ex-Service men as kinema projectionists might be undertaken.

The essence of the proposals is to provide facilities for initial training in elementary electrical engineering and its practical application to kinema projection. It is suggested that the full course should last nine months, the first three of which would be in a properly equipped training centre and the remainder in actual employment in a kinema. The scheme was discussed at length and will be the subject of a further meeting of the three bodies in order to report progress, so that an early approach may be made to the Training and Re-Settlement Officer of the Ministry of Labour.

Those taking part in the joint meeting under the chairmanship of Major Gale included: Representatives of the C.E.A.—R. V. Crow, S. Hart, S. K. Lewis, C. Bernstein, T. France. Representatives of B.K.S.—A. G. D. West, E. E. Oram, Chas. H. Champion, F. Watts, R. T. Dealey, R. R. Pulman and R. H. Cricks. Representing N.A.T.K.E. (K.P.E.A.)—Stan Perry and H. R. Wright.

SHOWMANSHIP IN WAR TIME

Conducted by THE SHOWMAN

A Feature Run Under the Auspices of the "Kine." Company of Showmen

ARE you making the fullest possible use of the Press in your advertising? Most local papers run an "amusements" column in which they report, more or less perfunctorily, what shows are available to their readers, but a conventional write-up (copied, perhaps, from the renter's campaign sheet) is hardly good enough nowadays. The most successful exhibitor is the one who breaks into the news columns fairly regularly. This is not always easy if you are not a trained journalist or lack a true news sense, but in that event it should not be difficult to persuade a local journalist to co-operate. Friendly relations with the Press will pay handsome dividends.

Enlarging a Cover

THE renters suggested that the cover of their campaign book would be useful to exhibitors in publicising "Tales of Manhattan," but manager A. Baylis went one better when devising his foyer display at the Regal, Chesterfield, for he used the design as a basis for his set-up when he enlarged it to 8 ft. by 9 ft.

His effort is commendable because all his material was second-hand, even the supporting pillars being constructed from cardboard rollers recently delivered in a consignment of linoleum. Erected in the foyer two weeks before play date, it created great interest.

Telling the Tale

A FOYER display executed for "Tales of Manhattan," the "angle" of which was to convey an impression of the scene in which Charles Laughton and the orchestra leader are the principals, was carried out by L. Hulton at the Premier, Manchester.

The display consisted of an alcove constructed of red material on which were placed glitter stars and large glitter musical notes, along with the names of principal stars. Inside the recess and in front of a painted background was a dummy figure dressed in full evening dress, standing with baton in hand before a music stand.

This had its amusing features as occasionally patrons asked questions, mistaking the figure for the manager.

Mr. Hulton is a comparatively newcomer to the kinema Industry, having been with A.B.C. about three years.

His first appointment was as assistant manager to Mr. Grant at the Ritz, Stockport. Afterwards a season of holiday relief prepared him for his first kinema—the Premier (a 2,000-seater)—where he has been manager for the last 18 months.

During his management at the Premier he has trained three assistant managers, all of whom have now been appointed to various A.B.C. theatres.

Manager Wields the Baton

AN impressive "boost" was given to "The Gentle Sex" when screened at the Odeon, Exeter.

To begin with the theatre's "blitz"-scarred front assumed gala dress with lines of miniature flags streaming down over its fluted façade. The upper edge of the arcading carried an array of larger flags representative of the United Nations.

Judicious Press advertising pointed to a "high-spot" during the week. It was provided by the official A.T.S. Band with girl pipers. Timed to coincide with the running of the film, the band and pipers, followed by a strong contingent of A.T.S., reached the theatre to prelude the screening. First, the pipers were drawn up in front of the orchestra "pit" and gave a selection of pipe music. As these filed away to the flanks, the band was disclosed in the "pit."

Lieut.-Col. Hans Millar, writer and composer of the A.T.S. marching song, took the baton and conducted while details of the A.T.S. came on to the platform. To the accompaniment of the song, they marched and countermarched with splendid precision and formed the letters "A.T.S." Lights were dimmed, and, as the title of the picture came on the screen the girls swung away singing their song.

Manager Cliff Gwilliam, who introduced Col. Millar, a few nights later took the baton himself to conduct a Pay Corps band which provided the prologue to the picture on that occasion.

Old Poster for Modern Display

WHEN Paramount's mammoth musical, "Star Spangled Rhythm," was screened at the Odeon, Scarborough, Manager C. E. Miller hit upon a novel idea. As printing restrictions prohibit the manufacture of large photographs and posters, Mr. Miller decided to utilise a big old poster of Bob Hope and Paulette Goddard in one of their previous successes. Manager Miller also had a number of heads of the stars in the film cut out in heavy cardboard, and these were covered with silver paper discovered in the theatre storeroom. All these heads were cut out from Paramount quads, and with several of them mounted round the foyer they made an attractive display. As Mr. Miller points out, they will serve a useful purpose in other Paramount products, as they are not dated in any way. The accompanying photograph shows the ingenuity displayed to exploit this important picture.

Dazzling Darlington

TO exploit "Yankee Doodle Dandy" at the Regal, Darlington, a concert was held on Sunday, May 30, and was presented under the title of "Stars and Stripes," in which the "Yankee Doodle Dandy" number was rendered by Bi and Mimi Whittaker, and the wh score played by Teddy Royce and t Trouperdores Band, thus giving the fi a good send off; since then records a teaser trailers have plugged the fi Another concert, given by Don Sorren Accordian Band, also aided the pres tion.

A week before play date a sing competition was held, open to boys a girls from 14 years to 18 ye Numerous entries were received, and Monday, the first night, 12 children c peted, and winners of each nightly h were selected for the final on Fri night. The decision, by public applau reduced the number to four winners, prizes being vouchers for the Darling Hippodrome and the Regal for t weeks, three weeks, two weeks, and week respectively.

On the opening day a pony para

Winners in the competition arranged by F. Crombleholme at the Majestic, King's Lynn, for his exploitation of YANKEE DOODLE DANDY (Warner).

Display at the Premier, Manchester, for TALES OF MANHATTAN (20th-Fox) arranged by manager L. Hulton.

How C. E. Miller, manager of the Odeon, Scarborough, made good use of old material to effect an excellent foyer display for STAR SPANGLED RHYTHM (Paramount).

SHOWMANSHIP IN WAR TIME
Big Acts for Big Weeks
GEORGE SCOTT-WOOD
AND HIS SWEET SWING ORCHESTRA
GLORIA GAYE AND HER ALL LADIES BAND
GEORGE ELRICK AND HIS BAND
Telegrams: CHALMERWOOD, PICCY, LONDON
Telephone: Regent 2617-8
EXCLUSIVE REPRESENTATION
CHALMERS WOOD
PRINCES ARCADE 190 PICCADILLY W.1.

Manager Geoffrey Davies received many congratulatory comments from patrons of the Carlton, Norwich, for his clever display for I MARRIED A WITCH (United Artists).

streets with mounted jockey, and vestibule was decorated with flags, ing and banners. One special ner was John Bull and Uncle Sam king hands, with the slogan "John thanks Uncle Sam for tanks, nes, ships, guns and 'Yankee Doodle dy,' the perfect picture." Six window lays were tied up with the picture, Marks and Spencer's gave special d recitals of the song hits.

King's Lynn's Yankees

ANAGER F. CROMBLEHOLME'S advertising campaign for "Yankee dle Dandy" at the Majestic, King's , commenced with a teaser poster ed "4th of July." This being his ing date, and American Indepen- e Day, it provided a natural ad., h was later completed with a label g the theatre and play date. These s were used extensively all over the They were of a circular pattern in diameter and very effective. week before the opening of the a musical interlude was staged each evening, a young girl singing heme song, "Yankee Doodle Boy." ompetition was held during the 's run for the best singer of any from the film, which proved a success, many patrons making ted visits. For the benefit of wait- queues, a radiogram was borrowed played records from the film in the the records being changed by girls in costume. American flags other bunting were arranged in the and the stage gaily decorated.

Well, "Forever . . ." More!

IN expectation of bumper business during Bank Holiday week, when he was screening "Forever and a Day" (RKO-Radio) at the Wealdstone Odeon, manager V. A. H. Crawley adopted a modern variant of the old showman's slogan, "Come early and avoid the crush!" By slide and poster he plugged the injunction: "Come early—and avoid losing your figure (and temper) in the crush!" which not only caused considerable amusement, but had the desired result of bringing in patrons early to see the picture.

Acclaiming the Ladies

CIVIC, ecclesiastical and military personages of high rank were present at a gala performance of "The Gentle Sex" at the Gaumont, Salisbury, held on the opening night of the run in aid of the A.T.S. Benevolent Fund.

Before the performance a parade of some 300 A.T.S. girls was held, the salute being taken by Lieut.-General Sir Charles Lloyd, K.C.B., D.S.O., M.C., commanding the Southern Command, who was accompanied at the saluting base by Controller Vera Farrow, director of the A.T.S., Southern Command; Senior Commander Sylvia Crawley, deputy assistant director; officers of the Southern Command and of the American Army, the Mayor of Salisbury, the Bishop of Salisbury, the Earl of Pembroke, and others. Following the parade, the whole company, headed by the A.T.S. band, proceeded to the theatre, the entrance to which was dressed with flags and was gay with flowers. The A.T.S. band went on the stage and played the house in, then at 8.15 the tabs were opened, and before the screening of the film was begun R. M. Leddra, manager of the house, appeared on the stage and introduced Joyce Howard, who played a leading part in the film.

In a brief speech, Miss Howard told how she had enjoyed her days in the A.T.S. training centre and in other units during the making of the picture. It was Leslie Howard's last tribute to the women who were helping to win the war.

Then a diminutive page boy walked on to the stage and presented a bouquet of carnations to the star, and was rewarded with a kiss from that lady.

It is estimated that the fund will benefit by about £250 by the show.

Saluting the Colonel

WITH the screening of the "Life and Death of Colonel Blimp" at the Odeon, Sudbury, M'dx., Manager S. B. Charman arranged an "All Services" send off. The guests of honour for the evening were Lieut.-Col. MacDonald, commanding officer of 18th Batt. Home Guard, and Major J. Upton, V.C. (Home Guard), further officers of the Home Guard, A.T.C., Naval Cadets and Army Cadets were also present.

The band of "D" Company Wembley Army Cadets were on the stage, and the same company provided the Colour party which paraded through the theatre to the front stalls, and after the general salute had been taken from the balcony by Lieut.-Col. MacDonald they provided an introduction to the film in the form of a drum solo and two marches. After this Capt. Corlett made an appeal for recruits and funds for band instruments.

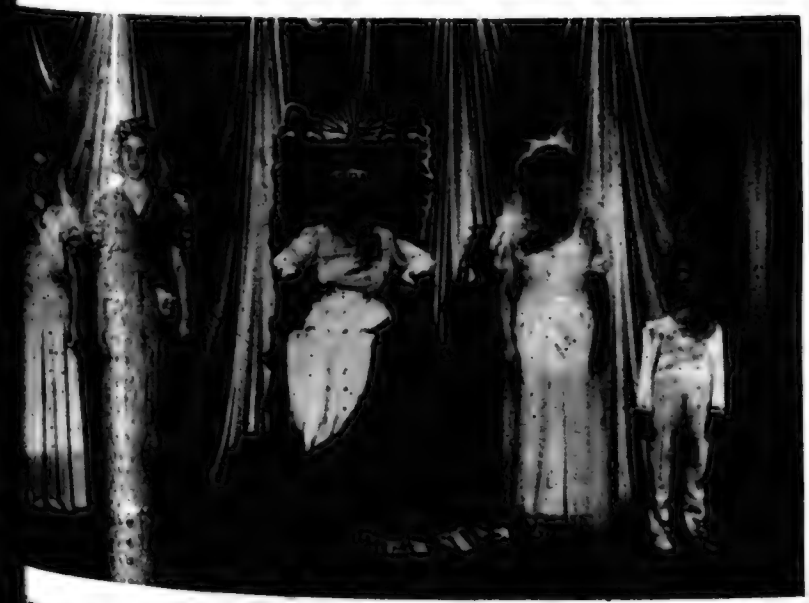
The prologue was rounded off by the company standing at the salute with Odeon's colour "King" trailer screened behind them on a completely blacked-out stage, giving the effect of the company standing on the lawn at Windsor Castle with R.A.F. Bandmaster O'Donnell's figure appearing above them.

The band appeared on the stage every night throughout the week at the last performance and provided an attraction as it paraded through the streets each evening.

Mr. Charman, manager, received many congratulations for this introduction to the film, which was something new to Sudbury patrons.

Reconnaissance

ALTHOUGH it was not deliberately arranged, as a means of advertising the G.F.D. epic of a warrior, "Life and Death of Colonel Blimp," at the Wood Green Gaumont, a very interesting R.A.F. exhibition set up in the circle crush hall was neatly turned to good account in that way by manager R. Herrington. Having seen a number of these exhibitions since the war flared up, I was at first inclined to take merely a quick glance at the photo-enlargements of flying avengers and smashed targets (which all tend to look so much alike to the uninitiated), but the voice of a lecturer drew me to a small crowd of intent spectators before one of the pictures, and the story he had to tell of the damage they displayed and the means taken to achieve it held me all the time we marched round the dozens of prints. At the end there was a stereoscope-viewer containing some 60 transparencies, which made the blasted targets stand out in all their satisfactory horror. The outer vestibule of the hall was decorated with an R.A.F. badge, bunting and flags, more photos. and notices directing the public to the upstairs exhibition, which Mr. Herrington told me has been visited by thousands of keenly interested residents. Collections were taken for the R.A.F. Benevolent Fund. The link between this aerial display and the "Blimp" film was neatly emphasised by Flying Officer W. T. Rolls, D.F.C., D.F.M., who was in charge. "The moral of the 'Blimp' picture is that, despite any natural



Winners of the Holiday Queen competition arranged by A. H. Greaves. A great success for him when staged at the Pilot Cinema, King's Lynn.

"The Province of Leaders..."

Florence Nightingale 1820-1910.

The lamp she carried has never expired, and the "Angel of Mercy" is become a national leader. For it was Florence Nightingale who led the women of Britain into public life, where today they perform every national service. We also give tribute to the many women within the RCA organisation, on both sides of the Atlantic, who are holding down important jobs in the service of their country and the Cinema Industry.

SOUND RCA SYSTEM

THE LEADING INFLUENCE IN SOUND TECHNIQUE TODAY

RCA PHOTOPHONE LTD., ELECTRA HOUSE, VICTORIA EMBANKMENT, W.C.2
Phone: Temple Bar 2971 (12 lines)

Pitchforths 2519

H

Clever and effective display made up from oddments by A. Bayliss, of the Regal, Chesterfield. Excellent publicity for TALES OF MANHATTAN (20th-Fox).

feelings to the contrary, we have to be ruthless when dealing with gangsters like the Nazis. These aerial photographs show how we are carrying out that policy." The exhibition was opened by a local munition worker in the presence of the Mayor of Wood Green, Alderman Eric Anderton. Other methods adopted by Mr. Herrington to plug the film included a special ceremonial screening on the Monday, attended by the Mayor, Council, Civil Defence leaders and other civic chiefs; and a window display in Edmunds, the largest local store, with actual hat worn by Deborah Kerr in the film as the centre of attraction. The latter naturally caught the eyes of all the women shoppers and set them talking about the film, with admirable results on pay-box takings.

Camberwell Craft

MANAGER CHARLES WRIGHT had artistic displays for no fewer than three coming films in the foyer of the Camberwell Odeon when I dropped in recently to inspect his latest efforts. At the back of the landing on top of the first flight of stairs to the circle, where all entering the ground-floor vestibule could see it, was a panel dealing with "Colonel Blimp" (G.F.D.). Against a streaky grey background suggesting a stormy sky were, in the top corners, fine portrait heads of Deborah Kerr and Anton Walbrook, while between them and at a slightly lower level appeared the features (somewhat reminiscent of "Old Bill") of the ageing Colonel. All these portraits, Mr. Wright pointed out, were executed in pencil, a fact which was not apparent at short range, as they seemed to have been done in monochrome with a brush. To have obtained such an excellent effect merely with a pencil strikes me as unusually clever. The title of the film appeared in large red lettering on each side of the central portrait.

Beside the stairs stood a 6 ft. x 4 ft. board on an easel. On this Mr. Wright had made a really excellent enlargement of the coloured advert. which appeared in the pages of the KINE. some weeks ago—a painting of the old Admiral (played by Aubrey Smith) in "For Ever and a Day" (RKO-Radio). To maintain the proper effect he had included a replica of the gilt frame surrounding this supposed oil portrait and the result was a very impressive piece of work.

On the other side of the stairs he had a smaller panel advertising "Hit the Ice" (G.F.D.) As this is an Abbott and Costello comedy the treatment was quite different from the other two displays, the picture being an enlarged copy of the comic drawing (in colour) of the two comedians trying to ski in a frosty-looking landscape with smaller surprised or amused figures around them. Mr. Wright certainly knows how to catch the spirit of the pictures he shows and to produce appropriate and intriguing advertisements for them.

B & B BATTERIES LTD.
CAXTON WORKS, WIMBLEDON, S.W.19.
24-HOUR POSTAL SERVICE
Direct from Factory to Cinema by Contract, several Leading Circuits already supplied.
TORCH BATTERY SUPPLIES GUARANTEED DURING WINTER

Acrostic

AS a means of gaining the attention of West Hamers, L. W. Forrest, manager of the West Ham Kinema, has lately started a novel kind of competition which will make them think and test their memories. Every week he puts on the notice board in the vestibule a line of letters which represent in scrambled form the title of a popular film shown at the theatre within the past two years, plus a clue. The example on view when I called was SRTEPCMAIERLPENL, and the hint was added that this was one of Leslie Howard's finest acting triumphs. It did not take me long to guess that the film indicated was "Scarlet Pimpernel." As Mr. Forrest mentioned in his letter to patrons, however, the puzzles will get harder as patrons grow more expert in solving them. Two free seats are offered as prizes for the first correct answers received.

Another interesting item on his notice board was headed "Private Lives of the Stars," and consisted of a short typewritten account, within a pictorial border made from a renter's display page from one of the Trade organs, of the leading biographical details of Otto Kruger. In this way patrons' well-known curiosity about the histories of their favourites is satisfied.

There was also a portrait of and short personal note from Albert Hall, who is playing the organ at this theatre at the present time. He gave the name of the chief piece of music he proposed to play during the coming week, pointed out that it was a mixture of the classics and popular, and invited patrons to tell him whether they liked it.

PATERSON'S (GLASGOW) LIMITED
THEATRE FURNISHERS
REPAIRS
STOCKS OF MATERIALS STILL AVAILABLE
ESTIMATES
79 HOWARD ST GLASGOW, C.1
TELEPHONE CENTRAL 5789

(*Continued from page 34*)

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.
		LIVERPOOL—continued			
Thur., Aug. 26	10.30 a.m.	Scala	Cinderella Swings It	RKO-Radio	Guy Kibbee
,, ,, 26	10.45 a.m.	Majestic	My Friend Flicka	20th Century-Fox	Roddy McDowall
Fri., ,, 27	10.30 a.m.	Futurist	Mexican Spitfire's Blessed Event	RKO-Radio	Lupe Velez
,, ,, 27	10.45 a.m.	Forum	Somewhere in Civvies	Butcher	Frank Randle
		MANCHESTER.			
Mon., Aug. 23	10.30 a.m.	Gaiety	Stage to Chino	RKO-Radio	George O'Brien
Tues., ,, 24	10.30 a.m.	Gaumont	Mr. Lucky	RKO-Radio	Cary Grant
,, ,, 24	10.45 a.m.	Theatre Royal	Somewhere in Civvies	Butcher	Frank Randle
,, ,, 24	10.45 a.m.	Gaiety	Wrongly Accused and Black Shadow	Columbia	
Wed., ,, 25	10.30 a.m.	Theatre Royal	Bombardier	RKO-Radio	Pat O'Brien
,, ,, 25	10.40 a.m.	Gaumont	The Four Feathers	Ealing Distribution	
Thur., ,, 26	10.30 a.m.	Gaiety	Cinderella Swings It	RKO-Radio	Guy Kibbee
,, ,, 26	10.45 a.m.	Theatre Royal	White Captive	G.F.D.	Maria Montez
Fri., ,, 27	10.45 a.m.	Theatre Royal	Dixie	Paramount	Bing Crosby
,, ,, 27	10.30 a.m.	Market Street	Mexican Spitfire's Blessed Event	RKO-Radio	Lupe Velez
,, ,, 27	10.45 a.m.	Gaumont	My Friend Flicka	20th Century-Fox	Roddy McDowall
,, ,, 27	10.30 a.m.	Gaiety	Jacare and the Iron Road	United Artists	
		NEWCASTLE.			
Mon., Aug. 23	10.30 a.m.	Tatler	Stage to Chino	RKO-Radio	George O'Brien
Tues., ,, 24	10.30 a.m.	Queens	Mr. Lucky	RKO-Radio	Cary Grant
,, ,, 24	10.45 a.m.	Essoldo	Somewhere in Civvies	Butcher	Frank Randle
,, ,, 24	10.30 a.m.	Haymarket	Watch on the Rhine	Warner	Bette Davis
Wed., ,, 25	10.30 a.m.	Haymarket	Bombardier	RKO-Radio	Pat O'Brien
,, ,, 25	10.45 a.m.	Stoll	They Met in the Dark	G.F.D.	Joyce Howard
,, ,, 25	10.45 a.m.	Grainger	I Dood It	M-G-M	Red Skelton
Thur., ,, 26	10.30 a.m.	Essoldo	Cinderella Swings It	RKO-Radio	Guy Kibbee
Fri., ,, 27	10.30 a.m.	Essoldo	Mexican Spitfire's Blessed Event	RKO-Radio	Lupe Velez
,, ,, 27	10.45 a.m.	Queens Hall	The Four Feathers	Ealing Distribution	
		NOTTINGHAM.			
Mon., Aug. 23	10.30 a.m.	News House	Stage to Chino	RKO-Radio	George O'Brien
Tues., ,, 24	10.30 a.m.	Ritz	Mr. Lucky	RKO-Radio	Cary Grant
,, ,, 24	10.45 a.m.	Carlton	Watch on the Rhine	Warner	Bette Davis
,, ,, 24	10.30 a.m.	Scala	Before the Raid	M-G-M	M. of C. Feature
Wed., ,, 25	10.30 a.m.	Elite	Bombardier	RKO-Radio	Pat O'Brien
,, ,, 25	10.45 a.m.	Ritz	They Met in the Dark	G.F.D.	Joyce Howard
Thur., ,, 26	10.30 a.m.	News House	Cinderella Swings It	RKO-Radio	Guy Kibbee
,, ,, 26	10.15 a.m.	Scala	Salute to the Marines	M-G-M	Wallace Beery
Fri., ,, 27	10.30 a.m.	News House	Mexican Spitfire's Blessed Event	RKO-Radio	Lupe Velez
,, ,, 27	11 a.m.	Scala	Somewhere in Civvies	Butcher	Frank Randle
,, ,, 27	10.30 a.m.	Ritz	The Four Feathers	Ealing Distribution	
		SHEFFIELD.			
Tues., Aug. 24	10.30 a.m.	Hippodrome	Mr. Lucky	RKO-Radio	Cary Grant
,, ,, 24	10.15 a.m.	Cinema House	I Dood It	M-G-M	Red Skelton
Wed., ,, 25	10.30 a.m.	Hippodrome	Bombardier	RKO-Radio	Pat O'Brien
,, ,, 25	10.30 a.m.	Union Street	Coney Island	20th Century-Fox	Betty Grable
,, ,, 25	10.30 a.m.	Cinema House	Red head from Manhattan	Columbia	Lupe Velez
Thur., ,, 26	10.30 a.m.	Cinema House	Cinderella Swings It	RKO-Radio	Guy Kibbee
Fri., ,, 27	10.30 a.m.	Cinema House	Mexican Spitfire's Blessed Event	RKO-Radio	Lupe Velez
,, ,, 27	10.45 a.m.	Hippodrome	Somewhere in Civvies	Butcher	Frank Randle

RELEASES FOR SEPTEMBER 13

Compiled by A. W. OWEN

ONE DANGEROUS NIGHT" (Columbia)

. A. Length, 6,897 ft. Reg. No. F.6300. Reviewed in KINE. April 1, 1943.
s.—Warren William, Marguerite Chapman.
OSPHERE.—Romantic crime melodrama, the latest of the "Lone Wolf" series, in which a reformed crook solves an intricate murder mystery involving three women and having a night-club background.
AN.—Song, "The Wolf," Shield (Boosey), with adaptation from the vocal-piano copy and synchronisation with non-sync. record as detailed below.
SYNC.—As organ, recorded on Columbia D.X450 by Norman Allin (bass).
NOTE.—This song synchronisation is useful for a theme song introduction for the "Lone Wolf" series of films.

"ACTION IN THE NORTH ATLANTIC" (Warner)

. A. Length, 11,456 ft. Reg. No. . —. Reviewed in KINE. August 12, 1943.
s.—Humphrey Bogart, Raymond Massey.
OSPHERE.—Sea drama with action in the North Atlantic, produced as a tribute to the brave men of the Merchant Navy.
AN.—"Fingal's Cave" Overture, Mendelssohn, N.C. (excerpts), with adaptation from the piano-conductor copy of the orchestration.
NON-SYNC.—As organ, recorded on H.M.V. D.B.2100 by the B.B.C. Symphony Orchestra.

"THE YANKS ARE COMING" (Pathé)

CERT. U. Length, 5,733 ft. Reg. No. F.6516. Reviewed in KINE. July 8, 1943.
STARS.—Henry King, Mary Healy.
ATMOSPHERE.—U.S. Army romantic comedy musicale, in which a singer and a band of musicians shame a conceited band leader into enlisting.
ORGAN.—"Stars and Stripes," March, Sousa (Keith Prowse), with adaptation from the piano-solo copy only.
NON-SYNC.—As organ, recorded on Columbia B.2370 by Sousa's Band.

"CRAZY TO KILL" (M-G-M)

CERT. A. Length, 8,003 ft. Reg. No. F.6497. Reviewed in KINE. July 8, 1943.
STAR.—Lionel Barrymore.
ATMOSPHERE.—Medico comedy-melodrama, a new Dr. Gillespie adventure, told in the form of a hospital scrap-book, and concerns the homicidal mania of a patient.
ORGAN.—"Dramatic Tension," Ancliffe (Bosworth), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Bosworth B.C.1041 by the International Radio Orchestra.

Organ Interludes by Hammersmith

GANS in the Hammersmith area are being featured or reopened in kinemas, two of which I personally visited this week.

ck from his holiday, Cyril Bous- at the Gaumont Palace, gave a example of how to make the best seven-minute interlude period—all film programme could allow him—riefly announcing in the mike that was going 50-50 with worth-while c and syncopated song numbers. ing with a standard overture, pheus in the Underworld," he made well-chosen cuts, which would be noticed by those personally ersant with the score, and made use of his piano-conductor copy for stral imitation in his registration. was followed by "Nola," with -cut and accurate definition, and popular theme-song, "Daybreak." ink a short interlude is sometimes od thing, in spite of the rude re- s organists often make when they about it, for old-experienced show- call to mind that saying of the s: "Always leave your public ing." Anyway, the audience to get another number as Cyril down playing his signature tune. ger Ernest Barry is giving real eration, and I have promised to the theatre again shortly to hear w interlude, which certainly pro- to be very interesting, both as a and for its good music, titled many Rhythm."

ound Crosby Scott was at the Regal, visit here had to be left for er week, as I was anxious to hear Wingfield's interlude at the Com- e and how he was in fact able to do any sort of recital on the old Dutch Staandart organ, which has been silent so long during the war period. Harry greeted me with enthusiasm, and said, "Watch for fireworks. I've eleven notes off the 'great,' three off the 'solo,' and seven off the accompaniment manuals. but the 'gong' and the 'telephone' are still in perfect order!"

Like the wise showman he is he played for safety, and played a simple contracted medley of popular old and new theme-songs and ditties, and succeeded in getting quite a good round of applause at the end and most of the numbers hummed and sung. There is a good deal of real good material in this old organ, and in normal times a rebuild, with a new console, additions and revoicing, would result in a successful instrument.

To-day, under war conditions, this must be difficult, but the Commodore kinema has musical traditions, both orchestral and organ, which should warrant an installation of one of the "silent" organs in another kinema not likely to be used again.

If this cannot be done, "Harry" will no doubt carry on, and his showmanship quips and jollity can carry on somehow with the organ tuners' help, especially if the "telephone" is still working.

A. W. O.

MORGAN'S SLIDES LTD.
l at
9, Gray's Inn Rd., London
ne: TERminus 2536/7. W.C.1.
addresses are ready — IF

Organ Reopens at Ambassadors

AFTER being closed for a considerable period, the Ambassadors, Hounslow, organ was once more featured this week, and Peter Kenyon has been engaged as resident solo organist. He has been for a period at the Odeon Old Kent Road theatre and other houses on this circuit. At Hounslow he will find his audience organ-minded, for the late Edgar Peto who was so long the resident solo organist, set a fine standard of recital work with the greatest success on this excellent Compton organ. It is up to the new organist to revive that enthusiasm, and I hope to visit the theatre in a few weeks' time when he has thoroughly settled in his important new work.

Organ-Vocal Ensembles in Provincial Kinemas

THE vogue of vocal-organ ensemble for kinema interludes is now spreading rapidly in the provinces; in fact, so successful was a trial week tried out by Manager-organist John Bee with Valerie Haines as vocalist at the Gaumont, Worcester, that he 'phoned up Jack Evans at the Gaumont Palace, Birmingham, to tell him about it. The result was that Birmingham patrons endorsed the opinion of Worcester when the same vocalist came over to sing for him.

Being holiday week, the recital was on the light side and included a song medley ranging from film theme songs to old favourites like the "Long Trail," "Keep the Home Fires Burning" and "Land of Hope and Glory" as a finale in which the audience were invited to join in, and did so with enthusiasm seldom heard in this provincial city.

My advice to both organists is that they should occasionally repeat this type of interlude, using a stage pianist or violinist as a contrasting feature, and when the week does not cover a holiday period they will find that the better and worth while interludes will get a reception that will not only surprise them but bring very welcome augmentation of the box-office receipts and, incidentally, reputation to themselves.

JACK EVANS

A. W. O.

FAMOUS COMPTON ORGAN CONSOLES

DOMINION, TOTTENHAM COURT ROAD.
This resourceful three manual organ was played by Frederic Bayco until he joined the R.A.F. It is extremely effective both in the Theatre and on the Radio.

COMPTON ORGANS
The Best in The World
The John Compton Organ Company Ltd.
Chase Road, North Acton, N.W.10. Tel.: WILlesden 6666

FORTHCOMING TRADE SHOWS

Date.	Time.	Place.	Title of Films.	Shown By.	Stars.	Cert.
LONDON.						
Thur., Aug. 19	10.30 a.m.	Leicester Sq. Th.	White Captive	G.F.D.	Maria Montez	
,, ,, 19	10.30 a.m.	Cambridge	Bombardier	RKO-Radio	Pat O'Brien	
,, ,, 19	2.30 p.m.	Own Private Th.	The Sisters (Re-issue)	Warner	Bette Davis	
Fri., ,, 20	2.30 p.m.	Cambridge	Somewhere in Civvies	Butcher	Frank Randle	
,, ,, 20	10.30 a.m.	Own Private Th.	Stage to Chino	RKO-Radio	George O'Brien	
,, ,, 20	2.30 p.m.	Own Private Th.	Robin Hood (Re-issue)	Warner	Errol Flynn	
Mon., ,, 23	2.30 p.m.	Cambridge	Four Feathers (Re-issue)	Ealing Distribution		
Tues., ,, 24	2.30 p.m.	Cambridge	Mr. Lucky	RKO-Radio	Cary Grant	
,, ,, 24	11 a.m.	Studio One	Call of the Canyon	British Lion	Gene Autry	
Wed., ,, 25	10.30 a.m.	Leicester Sq. Th.	Dear Octopus	G.F.D.	Margaret Lockwood	
BELFAST.						
Wed., Aug. 25	10.45 a.m.	Classic	They Met in the Dark	G.F.D.	Joyce Howard	
BIRMINGHAM.						
Mon., Aug. 23	10.30 a.m.	Tatler	Stage to Chino	RKO-Radio	George O'Brien	
Tues., ,, 24	10.30 a.m.	Forum	Mr. Lucky	RKO-Radio	Cary Grant	
,, ,, 24	10.30 a.m.	West End	Somewhere in Civvies	Butcher	Frank Randle	
,, ,, 24	10.30 a.m.	Scala	My Friend Flicka	20th Century-Fox	Roddy McDowall	
,, ,, 24	10.30 a.m.	Futurist	White Captive	G.F.D.	Maria Montez	
Wed., ,, 25	10.30 a.m.	West End	Bombardier	RKO-Radio	Pat O'Brien	
,, ,, 25	10.30 a.m.	Forum	The Four Feathers	Ealing Distribution		
,, ,, 25	10.30 a.m.	Scala	They Met in the Dark	G.F.D.	Joyce Howard	
Thur., ,, 26	10.30 a.m.	Scala	Cinderella Swings It	RKO-Radio	Guy Kibbee	
Fri., ,, 27	10.30 a.m.	Scala	Mexican Spitfire's Blessed Event	RKO-Radio	Lupe Velez	
CARDIFF.						
Mon., Aug. 23	10.30 a.m.	Park Hall	Stage to Chino	RKO-Radio	George O'Brien	
Tues., ,, 24	10.30 a.m.	Olympia	Action in the North Atlantic	Warner	Humphrey Bogart	
,, ,, 24	10.45 a.m.	Park Hall	There Goes My Heart	Renown	Fredric March	
,, ,, 24	10.30 a.m.	Odeon	Mr. Lucky	RKO-Radio	Cary Grant	
,, ,, 24	11 a.m	Capitol	Somewhere in Civvies	Butcher	Frank Randle	
Wed., ,, 25	10.45 a.m.	Park Hall	I Dood It	M-G-M	Red Skelton	
,, ,, 25	10.30 a.m.	Empire	Bombardier	RKO-Radio	Pat O'Brien	
Thur., ,, 26	10.30 a.m.	Park Hall	Cinderella Swings It	RKO-Radio	Guy Kibbee	
Fri., ,, 27	10.30 a.m.	Park Hall	Mexican Spitfire's Blessed Event	RKO-Radio	Lupe Velez	
,, ,, 27	10.45 a.m.	Empire	The Four Feathers	Ealing Distribution		
,, ,, 27	10.45 a.m.	Capitol	They Met in the Dark	G.F.D.	Joyce Howard	
GLASGOW.						
Mon., Aug. 23	10.30 a.m.	Regent	Stage to Chino	RKO-Radio	George O'Brien	
Tues., ,, 24	10.45 a.m.	Playhouse	Dixie	Paramount	Bing Crosby	
,, ,, 24	10.30 a.m.	Picture House	Mr. Lucky	RKO-Radio	Cary Grant	
,, ,, 24	10.30 a.m.	Regal	Action in the North Atlantic	Warner	Humphrey Bogart	
Wed., ,, 25	10.45 a.m.	La Scala	Hitler's Madman	M-G-M	Patricia Morrison	
,, ,, 25	10.30 a.m.	Regal	Bombardier	RKO-Radio	Pat O'Brien	
Thur., ,, 26	10.30 a.m.	La Scala	Cinderella Swings It	RKO-Radio	Guy Kibbee	
,, ,, 26	10.30 a.m.	Regal	The Four Feathers	Ealing Distribution		
Fri., ,, 27	10.30 a.m.	La Scala	Mexican Spitfire's Blessed Event	RKO-Radio	Lupe Velez	
,, ,, 27	10.45 a.m.	Regal	Somewhere in Civvies	Butcher	Frank Randle	
LEEDS.						
Tues., Aug. 24	10.30 a.m.	Tower	Topper Takes a Trip	Renown	Constance Bennett	
,, ,, 24	10.30 a.m.	Ritz	Mr. Lucky	RKO-Radio	Cary Grant	
,, ,, 24	10.45 a.m.	Scala	Somewhere in Civvies	Butcher	Frank Randle	
Wed., ,, 25	10.30 a.m.	Tower	There Goes My Heart	Renown	Fredric March	
,, ,, 25	10.30 a.m.	Scala	Bombardier	RKO-Radio	Pat O'Brien	
Thur., ,, 26	10.30 a.m.	Tower	City of Missing Girls	Renown	H. B. Warner	
,, ,, 26	10.30 a.m.	Tatler	Cinderella Swings It	RKO-Radio	Guy Kibbee	
,, ,, 26	10.15 a.m.	Scala	I Dood It	M-G-M	Red Skelton	
Fri., ,, 27	10.45 a.m.	Tower	Coney Island	20th Century-Fox	Betty Grable	
,, ,, 27	10.30 a.m.	Tatler	Mexican Spitfire's Blessed Event	RKO-Radio	Lupe Velez	
LIVERPOOL.						
Mon. Aug. 23	10.30 a.m.	Scala	Stage to Chino	RKO-Radio	George O'Brien	
Tues., ,, 24	10.45 a.m.	Futurist	Dixie	Paramount	Bing Crosby	
,, ,, 24	10.30 a.m.	Trocadero	Mr. Lucky	RKO-Radio	Cary Grant	
,, ,, 24	10.30 a.m.	Forum	The Four Feathers	Ealing Distribution		
Wed., ,, 25	10.30 a.m.	Forum	Bombardier	RKO-Radio	Pat O'Brien	
,, ,, 25	10.45 a.m.	Scala	They Met in the Dark	G.F.D.	Joyce Howard	
,, ,, 25	10.45 a.m.	Majestic	I Dood It	M-G-M	Red Skelton	

(Continued at foot of page 32)

CLASSIFIED ADVERTISEMENTS—(Continued from page 35)

KINEMAS WANTED

WANTED, Kinemas, any size or condition, in Devon, Somerset or Wilts; purchase, rental or financial interest taken; strictest privacy.—Prance, 18, Cecil Road, Paignton, South Devon.

SOUTH COAST.—Enterprising exhibitor requires one or more kinemas, any district or town; ample funds available. Will owners kindly communicate privately with B. Jackson, F.V.A., 8, Imperial Arcade Buildings, Western Road, Brighton.

FOR SALE AND WANTED

URGENTLY wanted, one or more Rectifier Valves (Phillips No. 1738) to keep us open.—Martin, Regal Kinema, Portland, Dorset. ('Phone: 2137.)

"GEORGE PALMER" OFFERS!
2—"TALKIE SETS."
3—"KALEE" PROJECTORS.
1—"KALEE 8" STAND-BY MECH.
1—"KALEE 7" MECHANISM.
1—"KALEE 6" MECHANISM.
2—"KALEE" PEDESTAL STANDS.
2—"GAUMONT" MECHANISM.
2—H.I. MOTOR-FEED ARCS.
2—10-in. "ZEISS" IKON ARCS.
2—"KALEE 8" M.L. ARC LAMPS.
STEEL CURTAIN TRACKS.
"T.T.H." CINE. LENSES.
"AMERICAN A.C. CARBONS."
SPOT BOXES.
SLIDE LANTERNS.
ATTENDANT SEATS.
PNEUMATIC SPRAYERS.
"GEORGE PALMER'S CARES ARE CINEMA SPARES."
GEORGE PALMER,
89, WARDOUR STREET,
LONDON, W.1. GER. 4796.

FOR sale, complete Sound Equipment, including two Gaumont Eclipse Projectors and Arcs; can be seen in 800-seater, S. Coast; £450.—Apply, C., Box 543, Kinematograph Weekly.

SALE, pair Imperial driven Soundheads on Kalee Pedestal Stands, complete with drive for Kalee 8 projectors; inspect and hear August 8 onwards.—Cinema, Lynton, Devon.

BOMB, BLAST, FIREPROOF SAFES to protect your valuables, books, etc. Prices from £3 10s. to £21, according to size. Over 2,000 sold. Write for leaflet, 1d.—K. Cretebond, Ltd., 13, Orange Street, London, W.C.2.

WANTED, old B.T.H. Talkie Gear, also B.T.H. Universal Base, with or without mechanism; good price paid.—X., Box 538, Kinematograph Weekly.

WANTED, Rotary Converter, any s... Mail us nameplate details.—Hull, ... City Road, London, E.C.1.

FILMS

FILM scrap wanted for the recov... of nitrate and acetate cellulose; pho... graphers' films and stills also wanted. Send particulars to Lloyd's (Dept. K.W.), 72, Bridge Street, Christchurch, Ha...

PATENTS

THE Proprietor of British Patent 522,623 for "Photoelectric Exposure Meter" desires to enter into negotiations with a firm or firms for the sale of the patent, or for the grant of licences thereunder.—Further particulars may be obtained from Marks and Clerk, 57 & 58, Lincoln's Inn Fields, London, W.C.

E. G. TURNER
... supplies cinema screens
TAKING ALL WAR RISKS
ON HIRE MAINTENANCE
43-49 Higham St., Walthamstow, E.17
Telephone: LARKSWOOD 1061-2

J. ROWLAND SALES LTD.,
Estate Agents, Valuers and Consultants to the Cinema Industry.
Faraday House, 8-10, Charing Cross Road, London, W.C.2.
Tele. Nos.: Temple Bar 9719-2893
We disposed of more Cinemas and Theatres last month than in any one month since 1940. Now is the time to sell *your* Theatre. Consult us and be sure of Reliability, Efficiency and Integrity. "Tempus Fugit." *Managing Director*: J. Rowland Sales.

STABLEFORD All-Metal
FINEST LIGHT and SOUND SCREEN
See and hear it at the Empire, Leicester Sq. Th., W.C.2, Odeon Theatre and the Leicester Sq. Th., W.C.2
STABLEFORD ALL-METAL SCREEN LIMITED,
1, STEBBING ST., LONDON, W.1.
'Phone: Park 7682

FINANCIAL

BUSINESS man will invest in suitable cinema. Position required. Would also rental and buy own Lafleur theatre organ. Sound proposition only required. —, Box 53[illegible] Kinematograph Weekly.

SITUATIONS VACANT

Clause of Advertised Woman between 18 and 40 INCLUSIVE unless such a woman (a) has living with her a child of hers under the age of 14; (b) is registered under the Blind Persons Act or (c) has a Ministry of Labour Permit to allow her to obtain employment by individual effort."

CARDIFF and West of England Territory.—Leading independent Renters are prepared to finance capable man to open exchange in Cardiff. Substantial profits and independence certain for right type of man with initiative.—Write in confidence to T., Box 534, Kinematograph Weekly.

MANAGER, experienced and conscientious worker, required for modern repertory kinema, excellent position for suitable man.—Full details of experience, age, etc., to W., Box 537, Kinematograph Weekly.

MANAGER (single) wanted for small Midlands kinema. Salary to good man up to £6.—Apply in writing, with refs., to Z., Box 540, Kinematograph Weekly.

MANAGER wanted immediately for theatre in Scotland; kinema and variety experience essential.—References, age, and salary required, A., Box 541, Kinematograph Weekly.

SECRETARY-CASHIER.—Permanency for suitable applicant.—Give details of experience and age, L., Box 526, Kinematograph Weekly.

CHIEF Projectionist; B.T.H. sound and projectors; Sundays and one matinée weekly.—Wages required and refs. to Hal. Wells, Somerset.

CHIEF Operator required for independent hall in Southport, Lancs; must be exempt.—Apply, with full particulars, E., Box 495, Kinematograph Weekly.

OPERATORS, ALL GRADES, FOR CINEMAS IN AND AROUND LONDON; PERMANENT POSITIONS, STILL GOOD WAGES AND WORKING CONDITIONS. — APPLICATIONS IN CONFIDENCE.—APPLY, L., BOX 452, KINEMATOGRAPH WEEKLY.

CHIEF Operator-Electrician required for independent hall, North Wales seaside resort; must be exempt; safe, comfortable, permanent position. Also vacancy for Second Operator.—Apply, giving references and wage required, to —, Box 539, Kinematograph Weekly.

CHIEF Operator required (exempt military service). Top wages to right man; 44-hour week.—News Theatre, Bournemouth.

CHIEF AND SECOND OPERATORS REQUIRED (GOOD SECOND AND THIRD MIGHT SUIT); GOOD WAGES; COMFORTABLE, PERMANENT POSITIONS.—44, SOUTHBANK ROAD, PENTRY.

PROJECTIONISTS: CHIEF, SECOND, AND RELIEF. Vacancies for men or women of good character and experience in nice kinemas in delightful surroundings; permanent, progressive positions.—Full particulars to Wilmot-Carlton, REGAL CINEMA, ROYAL LEAMINGTON SPA.

REQUIRED, First Operator for country kinema; hours 5 p.m. till 10.30 p.m., matinée Saturday; good wages.—Apply, Manageress, Royalty Theatre, Bourne End, Bucks.

NATIONAL Service.—Kinema Chief Operator-Managers and Operators of first-class experience required for stations throughout country.—Write, giving full details, to Cinema Control, Ministry of National Service Entertainment, Theatre Royal, Drury Lane, W.C.2.

WANTED for London, reliable Chief Operator; easy equipment and a comfortable position with first-class wages to one who is looking for a permanent position.—Applications, in confidence, giving usual particulars and position regarding military service, to D., Box 542, Kinematograph Weekly.

To EXHIBITORS and OTHERS

MESSRS.

HARRIS & GILLOW

CINEMA THEATRE AGENTS & VALUERS

require for important Industrial Concern

CINEMAS

in London, Key Cities or good Provincial Towns.

Must be first-class properties with good capacities. Consideration will be given only to those whose Owners are prepared to disclose in confidence past and present business.

CASH AVAILABLE UP TO

£2,000,000

Offices:

80/82, Wardour St., London, W.1

Phone: GERrard 2504 (7 lines). Grams: "Faddist, Rath," London.

CHIEF or good Second Projectionist; comfortable and permanent positon for right man.—Write particulars, wages, Scala, Bury.

WANTED, FIRST AND SECOND OPERATORS; VERY COMFORTABLE POSITIONS, NOT FAR FROM THE WEST END. — ALL PARTICULARS, MANAGER, PLAZA, QUEENSBURY, EDGWARE. 'PHONE: EDGWARE 4209.

OPERATORS wanted, Camberwell, Herne Hill, East Ham, Forest Gate. Give full particulars of experience.—Apply, Wiffen, Golden Domes, Camberwell Green, London, S.E.5.

SECOND Operator wanted, able relieve Chief at times; RCA and Simplex; small independent kinema, Surrey.—Send full details to Director, Star Hotel, Cheesington, Surrey.

WANTED, Second Operator, exempt Service.—State experience and salary desired, by letter only, to John F. Ash, Green Domino, Leatherhead, Surrey.

WANTED, Second and Third Operators for London and East Coast.—Apply, Jays Entertainments, Ltd., 111a, Wardour Street, W.1. 'Phone: Gerrard 4668.

KINEMA Operators required for modern suburban hall.—Call or write, Romford Entertainments, Ltd., 6/8, Sackville Street, W.1, any day between 11 and 1, or 'phone Regent 5875.

OPPORTUNITY occurs for Operators of various grades at a good-class kinema in the London area; Chiefs, Seconds or persons interested as Trainee Kinema Operators are invited to apply, giving full particulars; successful applicants will secure first-class positions.—E., Box 545, Kinematograph Weekly.

SECOND Operator required for Hippodrome, Huntingdon; comfortable job; good wages and prospects for right man. — Write or 'phone Manager, Huntingdon 32.

WANTED, Improver as Third Operator. Wages £3 5s.—Apply, Queen's Hall Cinema, Palmer's Green, N. 'Phone: Palmer's Green 0860.

WANTED, Second Operator; good wages.—Apply, Manager, Studios One and Two, 225, Oxford Street, W.1.

SECOND Operator; modern independent hall; comfortable position. — Envoy Cinema, Kilburn, N.W.2. Mai. 6767.

WANTED, Second Operator, central London kinema; £4 15s. per week; must be exempt.—State experience, in confidence, Q., Box 531, Kinematograph Weekly.

SITUATIONS WANTED

GENERAL Manager, experienced in all branches, good Showman and exploiteer, expert booker, well known to all renting houses, at present managing small circuit, desires similar position, or first-class independent house where initiative and hard work will consolidate future outlook; exempt Services.—Apply, B., Box 542, Kinematograph Weekly.

"EXHIBITORS, PLEASE NOTE."—RESPONSIBLE MANAGER AT LIBERTY; OVER 25 YEARS' EXPERIENCE; FULLY CONVERSANT ALL BRANCHES; EXCELLENT REFS.—WRITE, V., BOX 511, KINEMATOGRAPH WEEKLY.

WANTED, appointment as Manager-Organist, by live business man; exempt; first-class wide business experience; would instal own Lafleur theatre organ (large theatre model and installation); Lafleur organ can be heard demonstrated in present site (North-West) by appointment.—P., Box 530, Kinematograph Weekly.

WELL-KNOWN American Manager seeks change; world-wide life experience, playing capacity with weak pictures by making them "hits" through his exploitation promotion; publicity copywriting, house management, film salesmanship, Press art work, painted pictorials, lettering posters, and scenery; the showmen he has made prosperous call him "The Box-office Magnet" and "Man with the Golden Hands," so will you if you join his happy crowd of money-making ideas.—U., Box 535, Kinematograph Weekly.

MANAGER - SHOWMAN - PROJECTIONIST (WIFE CASHIER), FULLY ALIVE, WANTS CHANGE; REASON, PROGRESS AND OPPORTUNITY; FULLY EXPERIENCED; EARLY RELEASE. ALSO CHIEF PROJECTIONIST, FULLY COMPETENT; AS TEAM OR SEPARATE CIRCUIT OR INDEPENDENT; EXCELLENT REFS.—X., BOX 513, KINEMATOGRAPH WEEKLY.

MANAGER seeks immediate position, London district preferred; bonded; first-class references; smart appearance; capable of taking full charge; over military age.—N., Box 528, Kinematograph Weekly.

RESPONSIBLE MANAGER, THOROUGHLY EXPERIENCED CIRCUIT AND INDEPENDENT, REQUIRES WORK; OVER MILITARY AGE; PERMANENT OR RELIEF.—REPLY TO BM/QCK, LONDON, W.C.1.

MICK SWAIN wants management in London.—C., Box 518, Kinematograph Weekly.

CHIEF Operator-Electrician (38), 10 years' experience, seeks position as Chief or Circuit Engineer; Surrey, Sussex or Hants; Simplex, Kalee, Ernemann, Zeiss, RCA, B.T.H.; M.G.s, rectifiers, wiring, storage batteries, maintenance, etc.; start £6 weekly.—Write or wire: Cotton, Electrical Engineer, 28, Kerrison Road, Ealing.

CHIEF Projectionist, aged 41, married, with first-class experience and credentials, seeks position; W.E., Kalee, B.A., rectifiers; any projector.—Wire immediately, "Warren Cottage," Iscoyd, nr. Whitchurch, Salop.

CHIEF Operator-Electrician requires permanent position (disengaged); London or near; over 20 years' kine.-variety experience.—29, Carnarvon Road, South Woodford, E.18.

CHIEF Operator-Electrician; excellent references; long experience; W.E. sound, rectifiers, etc.; state wage; no telegrams.—F., Box 546, Kinematograph Weekly.

THEATRE SEATS

TIP-Up Seats wanted; also Standards. Seats Repaired and Re-covered.—R. Bovilsky, Cinema Seating Specialist, 34, Batson Street, Govanhill, Glasgow, S.2.

KINEMAS FOR SALE

FOR Sale, first-class Kinema, 500-seater, up to date and in beautiful order throughout; excellent, sound proposition; owner retiring; principals only. Price freehold, including all furnishings and equipment, £13,500; no offers.—Particulars, H., Box 523, Kinematograph Weekly.

FOR disposal, two modern Freehold Kinemas seating 500; excellent going concern; also several Leasehold Northern Kinemas; premiums required.—Particulars for the above will only be given to principals applying with usual bankers' references to B. Jackson, F.V.A., Kinema Agent, 8, Imperial Arcade Buildings, Western Road, Brighton.

LOWESTOFT.—KINEMA, RECENTLY DE-REQUISITIONED, FOR SALE, FREEHOLD. LOW PRICE FOR QUICK SALE.—SYMONDS, WHITE HORSE HOTEL, BRUNDALL, NORWICH.

Continued at foot of previous page.

STURGEON-ACME

PROJECTOR ARC LAMPS

with Automatic Feed.

The arc lamp you will eventually install.

A.C. INDUCTOR SETS

Manufactured and distributed by:

CINESALES LIMITED,

49, FRITH STREET, LONDON, W.1.

Telephone: Gerrard 5457.

Printed in Great Britain and Published for the Proprietors, Kinematograph Publications, Ltd., by ODHAMS PRESS Ltd., Long Acre, London, W.C.2.
August 19, 1943

Paramount

HAVE DESIGNED A PICTURE TO FIT ANY BOX-OFFICE!

RIDING HIGH
TECHNICOLOR
DOROTHY LAMOUR
DICK POWELL
VICTOR MOORE

THE MIRACLE OF MORGAN'S CREEK
BETTY HUTTON
EDDIE BRACKEN
DIANA LYNN

DIXIE
TECHNICOLOR
BING CROSBY
DOROTHY LAMOUR
MARJORIE REYNOLDS

FOR WHOM THE BELL TOLLS
TECHNICOLOR
GARY COOPER
INGRID BERGMAN

FIVE GRAVES TO CAIRO
FRANCHOT TONE
ANNE BAXTER
AKIM TAMIROFF
ERICH VON STROHEIM

HOSTAGES
LUISE RAINER
ARTURO DE CORDOVA
WILLIAM BENDIX

LET'S FACE IT
BOB HOPE
BETTY HUTTON
DONA DRAKE

LADY IN THE DARK
TECHNICOLOR
GINGER ROGERS
RAY MILLAND
WARNER BAXTER

TRIUMPH OVER PAIN
JOEL McCREA
BETTY FIELD
HARRY CAREY

THE HOUR BEFORE DAWN
FRANCHOT TONE
VERONICA LAKE
BINNIE BARNES

AND THE ANGELS SING
DOROTHY LAMOUR
FRED MacMURRAY
BETTY HUTTON

THE UNINVITED
RAY MILLAND
DONALD CRISP
RUTH HUSSEY